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ABSTRACT

In this booklet two members of a Canadian educational development organization share their experiences during 1983 in trying to adapt the popular education they had experienced in Central America to the Canadian context. The guide is organized in five chapters. Chapter 1 defines popular education and describes its characteristics and the role of the popular educator. Chapter 2 provides three program examples of popular education: a workshop for teachers about popular education in Central America, a workshop on working people in Canada and Central America, and a workshop on popular education for community groups. Techniques for building a popular education program are shared in Chapter 3. They include sculpturing, sociodrama, role play, drawing, and songwriting. Chapter 4 contains exercises to help the group process, such as ice breakers, group building, and relaxation. Finally, Chapter 5 explains how to develop resources--in this case, a slide show--and describes four slide-tape shows produced by Rick Arnold and Bev Burke about Central America. A bibliography completes the guide, which is amply illustrated with black-and-white photographs and drawings. (KC)

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A Revolution

An essay on [illegible] in Central America and Asia in the Cold War era

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A POPULAR EDUCATION HANDBOOK

An educational experience taken from Central America
and adapted to the Canadian context

Rick Arnold
and Bev Burke

A joint publication of:
CUSO — DEVELOPMENT EDUCATION
ONTARIO INSTITUTE FOR STUDIES IN EDUCATION —
ADULT EDUCATION DEPARTMENT

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INTRODUCTION

Events are moving quickly in Central America in the 1980's. Gone forever are labels such as 'sleepy banana republics' which were commonly used by journalists just a decade ago. People in Central America are stepping up their fight for fundamental social change in the region and an end to the repressive military regimes which have long held power in most countries in the isthmus. Although each nation has a distinct history, some of the fundamental questions of who has access to land and who controls the levers of political power are questions facing most poor working people in Central America today.

We had the opportunity to live and work in Central America from 1979 until 1982 with CUSO, a Canadian Development organization which operates on three continents. Just ten days after our arrival in Central America, Nicaragua's people, led by the Sandinista guerrillas, removed the dictator Somoza from power. The new government soon showed that it was going to rely on the active participation and creative spirit of workers and campesinos in order to reactivate a shattered economy and build a new social order. A massive literacy crusade and preventative health campaign along with a thorough-going land reform were among the first programs launched by the new government, determined to give the majority of the population a chance to *make* history rather than being relegated to the sidelines as they had been during the decades of Somoza family rule.

As CUSO staff, the new Nicaragua offered us exciting and creative opportunities for the kind of grassroots development work which most Canadian non-government organizations try to support. However, we had taken the assignment on a job-sharing basis so that each of us was also entitled to spend some of our time on non-CUSO work. As we had both come from a background in Development Education programming in Canada, we were excited by the different approach to education increasingly being used in Central America, an approach given even greater impetus by the Sandinista support for popular participation in building the new Nicaragua.

We had the oportunity to participate in a number of educational programs in Central America using a methodology which could be traced back to Paulo Freire's literacy training work in Brazil in the early 1960's. Subsequently, Freire's methodology became associated with organizing efforts and political action being undertaken by grassroots organizations in South America in the 1970's. And because this approach took a clear stand in support of the hopes and aspirations of the vast majority of the people in South and Central America, it came to be known as *popular education*.

We were excited by what we saw of popular education methodology in Central America and continually found ourselves reflecting back to Canada, increasingly convinced that here were some new ideas which could benefit education programs back home.

This booklet is an attempt to share the experience we've had over the past year in trying to adapt popular education to the Canadian context. Thanks to support from CUSO Development Education and CIDA (the Canadian International Development Agency), we were given the unique opportunity to travel to a number of provinces in Canada to share some of the techniques and methods we had seen used by popular educators in Central America. Ten weeks of shorter workshops in the fall of 1982, which gave participants a 'taste' of popular education's potential, were followed by three months of longer workshops in the spring of

1983 in which an overall methodology was applied to education programs about Central American issues and problems.

This booklet will be particularly useful for those people with whom we worked in over forty workshops during the past year. However, we hope that our experience will also be helpful for all those people who, like ourselves, have been actively involved in education programs about social issues, and are looking for new, more effective ways to support efforts for social change both in Canada and in other parts of the world.

We are not experts in the field of adult education. None of our work would have been possible without the help of both Canadians and Central Americans. The active participation and encouragement of many people across Canada made it possible to carry out the workshops — and we also learned a great deal from the on-going work of many groups in Canada. We would also like to thank the following people: Jean Christie, D'Arcy Martin, Anita Shilton-Martin, Barb Thomas and Brian Tomlinson, who read our initial draft and gave us invaluable critical comments; Professor James A. Draper at the Ontario Institute for Studies in Education for his encouragement and support; and Steve Seaborn of CUSO Development Education for helping us get under way.

And to all the Central Americans, and especially the educators within the ALFORJA network who shared with us their ideas and experience, and gave us so much encouragement, friendship and solidarity, we are deeply grateful.

Bev Burke and Rick Arnold
Roseneath, Ontario
October 1983

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Chapter One

POPULAR EDUCATION

POPULAR EDUCATION ..... WHAT IS IT?*

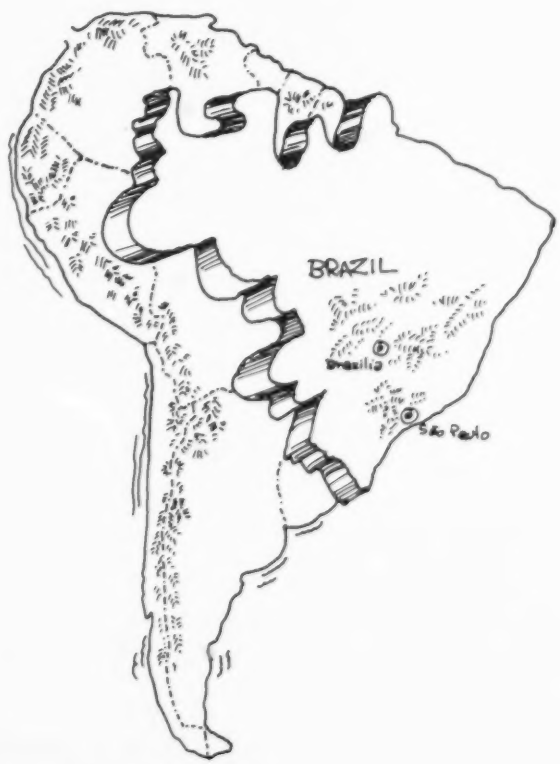
'Educación Popular' or Popular Education forms part of a current in adult education which has been described as 'an option for the poor' or 'education for critical consciousness'. Most of the methodology and techniques of popular education are also those of adult education. But while many adult education programs are designed to maintain social systems, even when unjust and oppressive, popular education's intent is to build an alternative educational approach that is more consistent with social justice.

Popular Education is called 'popular' because its priority is to work among the many rural and urban poor who form the vast majority of people in most Third World countries. It is a collective or group process of education, where the teacher and students learn together, beginning with the concrete experience of the participants, leading to reflection on that experience in order to effect positive change.

WHERE DOES IT COME FROM?

Brazil in the 1960's

Popular education is barely twenty years old, tracing its roots back to Brazil in the 1960's and the literacy training programs of an educator called Paulo Freire. In contrast to the traditional education system coming from colonial times, which taught those Latin Americans with access to it, to accept the world view of a small elite, Freire's students learned to read and write through discussion of basic problems they themselves were experiencing, such as no access to agricultural land. As the causes of their problems became clear, the students analyzed and discussed what joint action could be taken to change their situation. The term used by Freire for this process of action/reflection/action was 'conscientization'— and it led participants not only to acquire new literacy skills, but also to understand their own reality. Brazil's military coup in 1964 put an end to Freire's work there, but the seeds of a new concept of education had been sown.



*We have chosen to formulate the definition primarily in terms of *who* is taught. Other ways of defining the term related to *what* is taught or *objectives* are dealt with to some extent under 'Characteristics of Popular Education.'

South America in the 1970's

During the 1970's, popular education was shaped by the growth of mass-based movements for social change in South America, leading to the expansion and enrichment of the methodology developed by Freire. In these years, popular education took a clear 'option for the poor', as a methodology designed to help people develop the skills needed to organize and take more control over their own lives. Grassroots organizations began their own education programs, often calling for support from popular education centres which began to appear during those years. They trained leaders and promoted theatre and musical groups, effectively opening up new avenues of involvement for people in their activities. But in the face of an increasingly mobilized population, hard-line dictatorships were set up by the mid-1970's in most South American countries, dedicated to keeping things as they were.

Central America in the 1980's

Popular Education methodology is again making new strides — this time in Central America and especially in Nicaragua, where the new Sandinista government is encouraging the population to actively participate in shaping its own destiny. A massive literacy crusade drawing on 100,000 volunteers taught 400,000 people how to read and write, reducing the rate of illiteracy from 51% to 12%

in just 6 months. The continuing adult education program drawing on 24,000 former literacy students as the teachers, ensures that literacy skills will not be lost, and also builds new skills in such areas as basic accounting, nutrition and setting up cooperatives. The popular health campaign trained thousands of Nicaraguans to develop education and action programs designed to eliminate such killer diseases as malaria Within the grassroots organizations, such as the neighbourhood committees and the women's organization, popular education methodology is being creatively adapted to meet the needs of the new society Nicaraguans are trying to create.

Popular education centres also exist in Panama, Costa Rica and Honduras. In addition, refugee communities are using the methodology to improve their knowledge and skills and their ability to tackle problems, while they prepare for a return to their home countries.

WHAT ARE THE CHARACTERISTICS OF POPULAR EDUCATION?

A popular education program will have a number of particular characteristics:

- The *starting point* is the *concrete experience* of the learner.
- *Everyone teaches; everyone learns.*
- Involves a high level of *participation.*
- leads to *action for change.*
- Is a *collective effort* — focusing on group rather than individual solutions to problems.
- Stresses the *creation of new knowledge,* rather than the passing on of existing knowledge.
- The process is *ongoing* — any time, place or age.
- And it's *fun!*

WHAT DO WE NEED TO KNOW TO PLAN A POPULAR EDUCATION PROGRAM?

There are a number of stages to planning any education program — and a few key questions to be answered at each stage:

Stage one: Needs Analysis

- Who will the participants be? How will they be chosen?
- What will the theme* or topic be?
- How does the theme relate to the participants' own concerns and work?
- How do they express these connections and concerns?

Stage two: Setting Objectives

- What are the objectives of the participants? These are sometimes set by the leaders of the group organizing the workshop — or the membership and/or participants can be directly involved in defining the objectives.
- What are *your* objectives? (as a popular educator)**
- How will you know if the objectives have been met? This question helps *build in* the evaluation process and sometimes helps to clarify objectives.
- How will follow-up be built into the program? — to build in continuity so that the program will not be a one-shot experience but rather part of an on-going effort.

Stage 3: Nuts and Bolts

- *How many* participants will there be?
- *How long* is the program?
- *Where* will it be held?
- *What* resources will be available? etc ...

Below is a table which gives an example from our own experience of sample answers to these questions and how they were arrived at. The theme was *popular education* — a sharing of our experience in Central America and the participants' experience in their own community — trying to see if the Central American experience is adaptable to the Canadian context.

PHOTO ALFORJA

Theme is a bit of jargon we will use to mean topic, concern, issue, problem etc. to be examined by the workshop participants.

**We've found it helpful to think of 3 levels of objectives: *knowing* (the information to be acquired), *feeling* (the attitude change), *doing* (action results)

Questions We Asked	Answers We Got	Who Gave Us The Answers
Needs analysis		
Who are the participants?	*Reps. from Central American solidarity cmtees, Ten Days, learner centres, International Development Agencies, Labour Council and some community groups*	*Workshop planning cmtee of Central American solidarity cmtee reps. who contacted all potentially interested organizations in their community.*
What will the themes be?	*Overall theme — Popular Education methodology* *One sub-theme: Problems faced in doing education work about Central America in Canada*	*In discussion with workshop planning committee*
How does the theme relate to the participants' own concern and work?	*Participants are all involved in doing community educ. work — frustrated with low success of their efforts. Looking for new ideas. Only some of the participants concerned about Central American issues. Others involved in local issues, disarmament, worker education.*	*Questionnaire sent in advance to participants from the planning cmtee*
How do they express these concerns and connections?	*— By saying that people are not interested in the issues* *— expressing personal frustration with their efforts — feeling burned out, inadequate*	*— Questionnaire* *— Discussion with planning cmtee*
How are the participants to be chosen?	*Voluntary — or named by participating organizations*	*Planning cmtee decision*
Setting Objectives		
What are the participants' objectives for the workshop?	• *to increase cooperation among organizations working on Central America* • *to learn new education methods and techniques*	*Workshop planning cmtee after consultation with participating organizations*

What are our objectives? (popular educators)	• *to familiarize participants with popular educ. methodology and several new techniques* • *to increase their self-confidence in doing education programming* • *to support Central American work at the local level by preparing people to implement a follow-up educ. activity*	
How will you know if the objectives have been met? or what do you want to see happen as a result of the workshop?	• *a cooperation mechanism wil' be set up* • *participants will find the workshop useful and will use some of what they learn in their own education work.*	*Discussion with workshop planning committee*
What follow-up will there be to the workshop?	• *Specific activities to be defined by participants as part of the workshop format* • *the workshop cmtee to take responsibility to assist in coordinating these activities as required.*	*Discussion with planning cmtee*
Nuts and Bolts		
How many participants will there be?	*30-35*	*Workshop planning cmtee*
How long is the session?	*1½ days*	*Workshop planning cmtee*

We also asked at this stage for all of the specific resources we would require such as flip charts, slide projectors etc. and specified the ideal space requirements.

Some points to note:

- Whenever possible involve some of the participants in the design of the program. This means that the planning committee members will also be attending the workshop.
- As the workshop begins, it is crucial to find out if the expectations of the participants correspond to the understanding the planning committee relayed to you ahead of time.
- The facilitator should be ready to adapt to meet peoples' needs or interests based on their stated expectations.
- For longer programs, identify one or two participants to be co-coordinators. They can help communicate problems, needs etc. of the participants to you for the duration of the entire workshop.
- Work with someone else whenever possible, both in the design and implementation of the program.

WHAT'S THE OVERALL PLAN?

The methodology involves a process with three phases. The chart below indicates on the left the general characteristics of each stage, with the centre and right hand columns illustrating the process through two examples — one from our own recent experience here in Canada and the other from Nicaragua.

Popular Education Methodology	***Example 1: Canada*** ***A workshop for unemployed workers in Canada on C.A.***	***Example 2: Nicaragua*** ***A workshop for health brigade volunteers on the Atlantic Coast on Malaria****
1. Begin with reality — concrete needs, specific demands of the participants	*Participants identify problems they face as workers in Canada* *Facilitator introduces information on problems facing workers in Central America*	*The experience of participants with malaria — problems it causes in their community*
2. Reflect on that reality, broaden it, theorize.	*Reflection on similarities of problems and links between workers in Canada and Central America* *— are there any common causes of the problems etc.*	*What causes malaria? — some information introduced on mosquito breeding grounds and cycles etc. How does this problem relate to other problems in your community? In the country?*
3. Return to concrete action	*What are workers in Central America doing about their problems?* *Can we learn from them to help solve our own problems?*	*What can participants do about malaria in their community? What assistance do they need?* *— development of a plan of action*

*Before outlining the malaria campaign, participants began by examining their recent experience in conducting the polio vaccination campaign — learning from that experience by sharing and analyzing past problems and deciding how they could be overcome in the malaria campaign.

WHAT'S MY ROLE AS POPULAR EDUCATOR?*

As you might expect, the role of the popular education coordinator or facilitator differs dramatically from the role of 'teacher' in traditional education programs. The coordinator's role is different in the following ways, which reflect the main characteristics of popular education we identified earlier:

- Everyone teaches and learns — so leadership is shared.
- The experience of the participants is the starting point — so there is joint creation of knowledge.
- There is no 'expert' — but rather mutual respect for the knowledge and experience all participants bring to the process.
- With participants, the coordinator helps develop ideas and skills for action — and there is a commitment to action on the part of the educator.

However, the coordinator is not *just* a participant and the process of the program is not spontaneous. The coordinator's role is to ensure that the process — what happens and how it happens — encourages learning and the development of leadership in the group. How an audio-visual is discussed is important; how a technique is de-coded is crucial for the learning of the group. The coordinator must investigate the theme of the workshop beforehand and know a good deal about it him/herself to assist the participants in working to change the reality which is being examined. How the process is handled will determine what role participants can play in shaping the content and design of the program as it develops.

For many Canadians, this will be a new way of learning. Many participants will bring with them expectations of teacher-delivered information and answers and a feeling that they don't know much and so have little to contribute. Many may even be confused or

acutely uncomfortable with the responsibility a popular education approach places on them. Others, influenced by past schooling, will see 'real teaching' and 'real learning' only in traditional terms. The popular educator will need to take these factors into account when planning the program — and perhaps recognize that an important part of the learning for many people may be discovering a new, more empowering way to learn.

THE POPULAR EDUCATOR
A CLEAR MIND WITH GOOD IMAGINATION + CREATIVITY
DISCERNING EYE
CRITICAL EYE
RECEPTIVE EAR
A COMMUNICATIVE SMILE
READY TO PUT A SHOULDER TO SOLVING DIFFICULTIES
THE PERPETUAL ROLL OF MASKING TAPE
METHODOLOGICAL TOOLS
IDEOLOGICAL BACKING
A SENSITIVE HAND TO TAKE THE PULSE OF THE SITUATION
A BREAK ON IMPOSING ONE'S OWN CRITERIA
RUNNING SHOES FOR DIFFICULT SITUATIONS
SUITCASE AT THE READY
ALFORJA

*We will use *coordinator* and *facilitator* interchangeably to refer to the popular educator.

CONSUMING CULTURE

CREATING CULTURE

Chapter Two

PROGRAM EXAMPLES

Introduction

This chapter consists of three examples of workshops drawn from our program experience during the past year. They are included to give a concrete picture of how we tried to apply popular education methodology to Canadian education programs about Central America. From our work with a variety of constituencies, we have chosen sample workshops of varying lengths designed for three groups: teachers*, unemployed workers, and community groups. A number of techniques and exercises are used in each workshop. These are fully explained in Chapters three and four.

EXAMPLE 1

A Workshop with Teachers about Popular Education in Central America

Background

This example is a composite taken from several similar three hour workshops we did with teachers. In all cases, our contact was with a planning committee which involved both teachers interested in motivating their peers to teach about international development issues, and development educators. All members of the planning committee were also participants in the workshop.

The need for the workshop was sometimes specific — as for teachers piloting a new Grade Ten Social Studies Curriculum with a unit on Central America — or a more general interest in Central America as an area in the news requiring some study. In all cases, there was interest motivated through the chance to look at new methods of teaching and specifically the opportunity to pick up some new 'techniques' for use in the classroom.

We found that a three hour workshop such as this was maximized if participants were able to either do some reading or view a resource on Central America in advance. In this case, text books used in Canadian high schools during the past three decades were looked at to discover what impression Canadian students had been receiving about Central America and its people. This was done in the morning by the planning committee along with viewing a recent audio-visual on Central America prior to our three hour workshop on 'Popular Education in Central America' in the afternoon.

*Although teachers don't fit the category of a popular or grassroots organization, they do reach a large number of students and thus are in a position to multiply their own learning experiences in the classroom. It should also be noted that teachers in some provinces have begun to speak out on social issues.

THEME of the workshop:	Popular Education in Central America
FOR WHOM?	Secondary School Teachers
HOW MANY?	20-25
HOW LONG?	three hours — as part of a longer session
OBJECTIVES (identified by the planning cmtee)	• to provide updated information on Central America • to motivate interest in teaching about Central America • to look at innovative ways to teach about Central America • to provide resource information

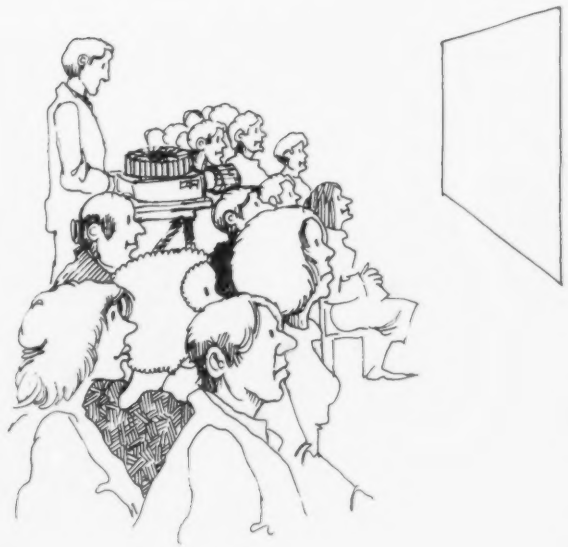
Workshop Outline

NOTE: What follows assumes:

- some prior knowledge about Central America
- that participants have already spent a morning together and have therefore introduced themselves.

1. **Introductions** (20 minutes)
Since participants had already introduced each other in the morning, we simply asked for their names and what grade and subject they taught as well as comments on what they wanted to get out of the workshop. We noted their expectations on the flip chart. The objectives of the participants coincided with those of the planning committee, with most emphasis on how to teach about Central America. There was also an expression of lack of confidence in their level of knowledge about the region.

2. **Introduction of the theme — Popular Education in Central America** (25 mins)
To introduce the theme, we asked people to talk briefly in twos about what the term popular education meant to them — if anything. The main points from the discussions were noted on the flip chart. This was followed by a slide tape production on *Popular Education in Central America* (16 minutes in length.)* Before discussing the slide-tape, we suggested participation in a technique which would help add an experiential dimension to the information in the slide tape presentation as well as introduce some information on Central America.



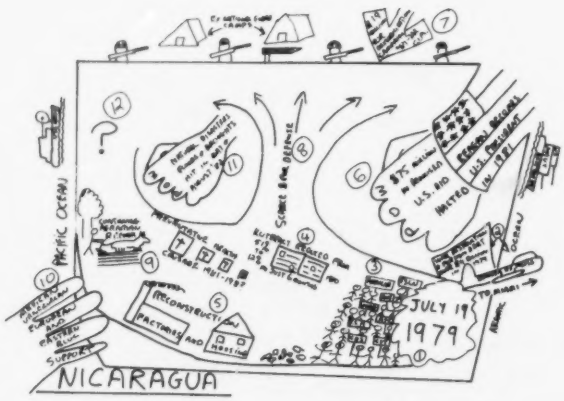
3. **Sculpturing** (45 minutes)
We used the sculpturing technique as described in detail in Chapter 3.2 — using the same theme described there — *the media view of Nicaragua and our analysis of what's happening*. In the debriefing, we focussed on identifying the messages coming through the media about Nicaragua — comparing that to the view of the participants. Finally we compared the main points to those made by peasants, trade unionists, church people and others from Nicaragua in a drawing of how they see events in their country. We then attempted to identify reasons for the differences in perspective, especially pointing to some areas of misinformation and gaps in the media portrayal, concluding with the importance of creating in the students a critical perspective on the information we get.

*See Chapter 5 'Audio-visuals we put together on Central America' for more detail.

Teachers' (Sculptured) View of Nicaragua

1. *Nicaraguans are busy rebuilding their war-torn country.*
2. *Literacy campaign and preventative health campaign and other social programs continue.*
3. *But more effort is now having to be put into defence,*
4. *As more people are being killed by counter-revolutionary forces from Honduras and Costa Rica.*
5. *Ex-national Guard forces in Honduras are supplied and trained by US forces, as are Pastora's forces in Costa Rica.*
6. *US surveillance planes and navy ships patrol both of Nicaragua's coasts.*
7. *Division in the Church is widening between hierarchy and base Christian communities.*
8. *Some middle class sectors are unhappy with shortages, but others support Nicaragua's revolutionary process.*

Nicaraguans' Drawing of their View of their Country



1. *The Sandinistas, backed by an entire population, defeat Somoza's National Guard on July 19, 1979.*
2. *Somoza flies out to Miami, leaving behind a legacy of debt and destruction.*
3. *Nicaragua's population begins to organize itself to reconstruct.*
4. *A literacy crusade in March 1980 dramatically reduces illiteracy and there is a follow-up to prevent loss of literacy skills.*
5. *Houses and factories bombed by Somoza, are begun to be rebuilt.*
6. *Reconstruction has received a punch in the side by the election of Ronald Reagan. $9.1 million in wheat aid is also cancelled by the US.*
7. *Aid to Nicaragua is cut off, but massive amounts are redirected to arming and training ex-Somoza forces in Honduras for raids into Nicaragua.*
8. *Scarce $$ go for defence — voluntary militia are being formed.*
9. *Despite the threat of invasion, Nicaragua's revolutionary process continues with a preventative health crusade and agrarian reform.*
10. *Continued support to Nicaragua comes from Europe, Mexico, Venezuela, Brazil and the Eastern Bloc countries.*
11. *Natural disasters have hurt export crops and destroyed roads and bridges.*
12. *The revolutionary process is strong but heading towards an unknown future given the build-up in Honduras.*

Break (10 minutes)
During the break, we put up on the wall a chart of other techniques used in Central America, as well as drawings done by people from other Central American countries, refugees, and by people from other workshops, looking at links between Canada and Central America. (See Chapter 3.5 for more detail on drawing.)

4. **Other Techniques** (15 minutes)
We discussed drawing as a way of meeting similar objectives to those for sculpturing and referred to the chart of other techniques of potential interest to teachers.

5. **Characteristics of Popular Education** (30 minutes)
We then asked the group to discuss briefly in twos what they would like to add, subtract, or change from their original list of points on popular education. (See#2 above) In the larger group we shared points and revised the list. In the discussion, we tried to emphasize several points:

- *the methodology* - and the role of techniques within that. We discussed how we might apply popular education methodology in a class where we were going to use a more traditional technique — such as a film.
- *the role of the teacher* - how the role of teacher differed in this approach.

6. **Application to the situation of participants** (60 minutes)
We asked the group to divide into groups of 3-4 people to discuss the relevance of popular education to their own situation — as well as identify any questions they would still like to raise. We then shared this in the larger group.

7. **Evaluation and Follow-up**
Participants were asked to fill in a short evaluation form* and most teachers evaluated these 3 hour workshops most highly. Some of the results we had identified as measures of success for the workshop were: teachers would apply some of what they learned in the classroom — both in terms of content (Central America) and methodology (popular education approach); more teachers would become involved in the Committees of teachers and others who were organizing such events.

Follow-up has occurred according to the planning committees for these workshops. Various participants are using some of the techniques in their classrooms and a number of teachers are including Central America as part of their history, geography, and social studies programs. In one centre, some teachers are organizing a workshop which is a creative adaptation of the one we did with them, and the planning committees picked up new members.

*A sample form is included at the end of this chapter.

EXAMPLE 2

A Workshop on Working People in Canada and Central America

Background

Several people from the community had contacted the education committee of the local Unemployed Workers Centre to see whether there would be any interest in putting together an educational for the unemployed on Central America. We were asked by that group to put together a workshop.

THEME of the workshop:	Workers in Canada and Central America
FOR WHOM?	Staff and members of the education committee of the Unemployed Workers Centre and a community member
HOW MANY?	10
HOW LONG?	5-6 hours
OBJECTIVES:	• to present the situation of Central American workers • to identify any similarities between the situations of Central American and Canadian workers • to interest the participants in helping to plan a workshop for unemployed workers in the area on the same theme.

Workshop Outline

1. **Introductions** (30 minutes)
We used the method of introductions described in Chapter 4, asking people to identify why they had come and what they hoped would come out of the workshop. That was recorded on the flip chart for evaluation purposes — and it was clear that the organizer had given us all similar information.

2. **Problems facing workers here**
(60 minutes)
To explore problems facing the participants as workers in Canada, we used *sculpturing* (See Chapter 3.2), asking people to visualize the problems they faced, and build on what the person before had sculpted, changing anything they didn't agree with or adding new problems or dimensions to the problems already identified. In the debriefing — we recorded the problems identified on the flip chart — and in the discussion several more were added.

PROBLEMS FACING WORKERS

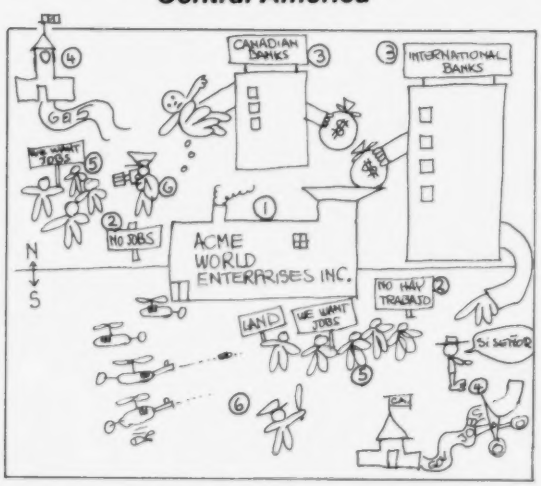
1. *Unionized worker begging for a few cents more and job security*
2. *Women workers get even less than men*
3. *Employer alleging hard economic times to force concessions*
4. *Unemployed worker deep in despair*
5. *Banker arrives to collect debts*
6. *Politician with back to unemployed worker, grasping at inflation*
7. *Run-away shop — plants relocating elsewhere*
8. *Robot — technological change worsening job prospects*
9. *Workers on the soup line and other forms of welfare*

3. **Introduction to the problems facing workers in Central America** (45 minutes)
We used a slide-tape show called *Working People in Central America** we had put together, which looks specifically at the situation of workers in Guatemala, Salvador and Nicaragua. We asked people as they watched the slide-tape to try and identify problems facing Central American workers, and ways that workers there were trying to solve their problems. In the debriefing, we discussed the information provided — clearing up any points that weren't clear, questions people had etc.

Break (15 minutes)

4. **Drawing Out Similarities** (60 minutes)
We broke into two groups. The task was to discuss and identify similar problems/situations facing workers here and in Central America, referring to the list of problems we had identified in sculpturing and those presented in the slide-tape. After discussion, the group was to visualize the similarities (See Chapter 3.5 for a discussion of drawing as an educational tool.)

Similarities between workers in Canada and Central America



1. *Workers often face the same company in Central America as in Canada.*
2. *Due to the need for greater profits, there are more layoffs and technological changes, leading to greater unemployment in both areas.*
3. *Both Canadian and International banks lend to the corporate giants and squeeze, either workers who owe money in Canada, or Third World governments deeply in debt, who in turn victimize their workers.*
4. *Ottawa cuts wages in six and five, and local Central American governments cut back civil service and social programs to satisfy international creditors.*
5. *Demand for jobs and protest rallies increase here and there.*
6. *Military, using armaments produced by ACME, repress the protests while police in Canada are busy photographing 'troublemakers' for future reference.*

LUNCH

Following lunch, we shared the drawings — and did a synthesis of the similarities presented. There was a discussion of the use of the drawings — with the suggestion that they would like to put them up in the Centre, and discussion there could perhaps generate interest in others to learn something about workers in Central America. (30 minutes)

5. **Solving our problems** (60 minutes)
We divided into two groups and asked the groups to consider three questions:
- What are workers in Central America doing about their situation, acording to the

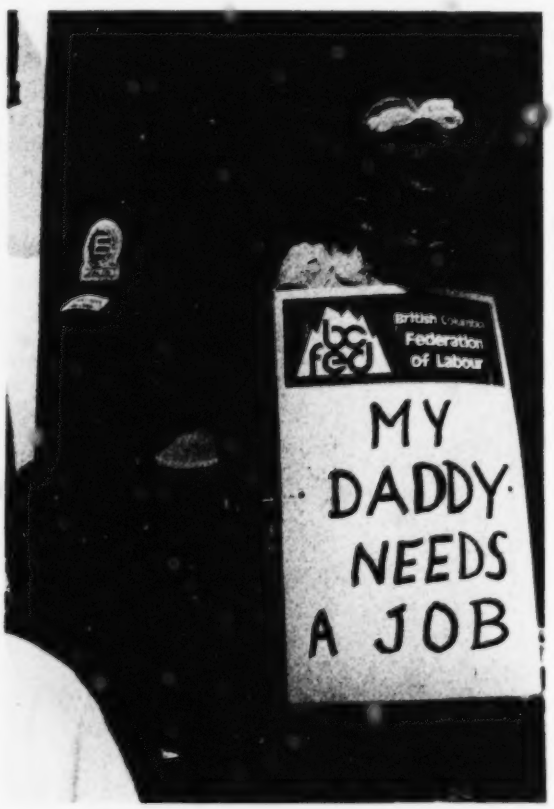
*For a description of the slide-show, see Chapter 5

slide-tape show or other information you have?

- What can we learn from them that might help solve the problems facing workers here?
- How can we support Central American workers in their efforts to change their situation?

In the report back we heard ideas from both groups. The discussion centred on the possibility of repeating the workshop for others from the Centre and a plan was devised whereby the Community person was to meet with the education committee to plan the workshop.

Through a series of similar education programs, the participants felt that unemployed workers could begin to identify common problems and organize to change their own situation, while at the same time supporting Central American workers' attempts to get a better deal.



6. **Review of the methodology*** (30 minutes) Participants were asked to refresh our memories as to what we had done first, second etc. — what techniques were used and why — and what each technique had accomplished. Thus the methodology was reviewed and understood by all and could be applied creatively in future workshops organized by the participants.

Evaluation and Follow-up

We again used individual questionnaires which indicated that participants found the workshop useful. A major result we had identified as a measure of success for the workshop was generating interest in organizing a further effort for unemployed workers on Central America. Such an activity was discussed and planned in the workshop.

*See boxed description of 'methodological march' included with Example three.

EXAMPLE 3

A Workshop on Popular Education for Community Groups

Background:

We did many variations of this workshop (10 in all) with a similar cross-section of groups represented. We were in fact invited to facilitate others but time and funds ran out. In all cases we worked with a planning committee comprised of workshop participants. Participants were told in advance either by letter from us or from the planning committee that the main focus of the content for introducing popular education methodology and techniques would be Central American issues, since that was our background and central to meeting our objectives. However, it was also understood that there would be opportunities to apply the methodology and techniques to other issues of interest to participants.

The need for this kind of workshop was identified as we travelled in the first part of our project, talking to people from a variety of organizations interested in development education, and especially education related to Central America. There was stated dissatisfaction with past education efforts characterized by many people as using a film and speaker, aimed at the general public, and then wondering why the same faces always turned up. Many development educators expressed interest in looking at new, fresh ideas, and were especially excited by the chance to look at approaches coming from Central America.

In most cases, workshop participants were polled by the planning committee (through a written questionnaire, registration form or by phone) for the following information:

- your hopes for the workshop
- needs of your group related to the workshop
- your understanding of popular education
- issues/constituencies important in your work

Based on the information received, we prepared a suggested outline which was reviewed and often altered by the planning committee. This stage was most important to the success of these workshops.

THEME of the workshop	Popular Education
FOR WHOM?	Community organizations, Church people, International agency staff and volunteers, Central American solidarity committees, development educators, — all from one city
HOW MANY?	25-30
HOW LONG?	one and one-half to two days
OBJECTIVES: of the planning cmtee)	• to empower participants so that they are better able to undertake educational programs in their own constituencies • to share information on popular education methodology and techniques • to increase on-going cooperation among participants and their organizations
(our objectives)	• as above but including: • to contribute to increased education work about Central American issues

Workshop Outline

1. **Introductions** — in pairs (see Chapter 4) (60 minutes)

- The *Secret Admirer* introduced (See Chapter 4)
- *Expectations* of the Workshop — a list was put on the flip chart to use in evaluating at the end
- *Discuss plan for the workshop* — negotiate with participants and revise if necessary. There was some revision of our original plan, but generally the prior work with the planning committees had ensured shared expectations
- We asked the group to *identify two people* to work with us (people usually identified the planning cmtee but not always) Functions of the two people are:
  - to receive suggestions and criticisms from the group on how the workshop is proceeding and discuss suggestions with the coordinators
  - to assist in steering the workshop by meeting at breaks with the coordinators
  - to help facilitate small groups when necessary

2. **Evaluation of past education work**
(2 hours)
We used *Sociodrama* as the means to look at successes and failures in past education efforts. (See Chapter 3.3 for a 'how to' of this technique) The task was to prepare a 5 minute sociodrama to illustrate one successful program and one disaster. Groups were first to discuss their programs, identify one in each category that was typical of the strengths and weaknesses discussed in the program overview — and develop a storyline etc.

In the debriefing after each presentation, we focused on the reasons *why* each was identified as a success or failure and listed these points on the flip chart. Problem areas and strengths were synthesized — and the lists were used later in the workshop

BREAK

3. **Introduction to popular education**
(60 minutes)
We asked people to break into pairs and discuss what they knew about popular education — or what the term suggested if they knew little. We recorded these points on the flip chart.

We then introduced and presented the slide-tape prcduction on *Popular Education in*

SECRET ADMIRER — ALFORJA

Central America which we have produced.* Following the slide show we asked people to break into pairs, again to discuss popular education, this time according to the audio-visual, and how it would differ from traditional educational approaches. We summarized this on the flip chart.

4. **Popular Education Techniques**
To illustrate the techniques, we used problems which participants had identified in the sociodrama.

(i) *Problem:* Media distortion (60 minutes)
Technique: — Sculpturing — as described in Chapter 3.2. In the debriefing, we focused on why when and how to use the technique.

BREAK

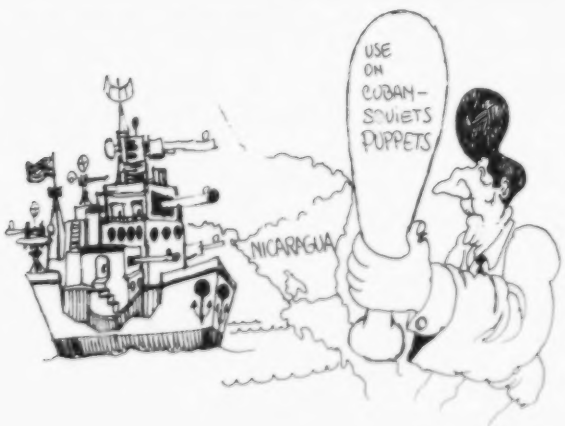
(ii) *Other Problems:* (2 hours)
From the problems identified in the sociodrama, we selected a number of themes which could be explored through

*See Chapter 5 for details.

drawing, role play or song writing. Participants then could choose from among the possibilities outlined or add one if their interest was not covered.

Usually 8 groups resulted from a workshop of 25-30 people. If many people were interested in one theme, we broke that theme area into several groups. The list often looked something like this:

Problem	**Theme**	**Technique**
People don't see the relationship of Third World problems to their own	• *Links between Canada & Guatemala (or Nicaragua ...)* • *Links between Women, Church-people, workers etc. in two areas of the world — Canada and Southern Africa, Central America ...)* • *Links between native people in Canada and Guatemala*	*A. DRAWING (see Chapter 3.5 for how to facilitate drawing)*
We often don't coordinate our efforts or we jump from issue to issue and don't see all the commonalities	• *Links between Central American and Development/ Disarmament issues, Southern Africa etc*	
Labelling	• *various labels people give you and how to respond*	*B. ROLE PLAY (see chapter 3.4 for how to conduct a roleplay)*
Need to link our education to action	• *to the Prime Minister in response to his letter on the Cruise Missile* • *to President Reagan regarding US intervention in Central America*	*C. SONGWRITING (see a discussion of the technique in Chapter 3.6)*



In the debriefing following the presentations by each group, we again discussed why when and how each technique might be used. We also shared a list of additional techniques, as well as other ways of using drawing, roleplay etc.

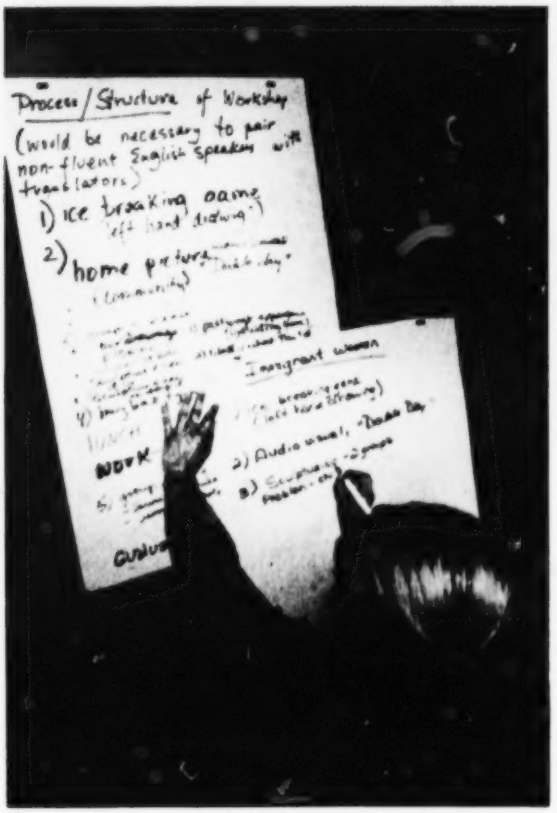
5. **Group Building Exercise followed by a Break** (20 minutes)
Usually following this high energy output, there was a good deal of fatigue, so we used an exercise called *Tide's In/Tide's Out* (see Chapter 4).

6. **Program Development** applying the methodology (90 minutes)
The purpose of this phase was to relate the workshop to the educational needs and programs of participants directly. Division into groups was preceded by a discussion of how to relate the methodology to those techniques we already use — such as slide-tape shows.

Then we broke into small groups based on *constituency* and *theme.* (i.e. Central America — teachers). Groups depended on the interests of the participants. The task was to apply popular education methodology to an education program you might actually implement — taking into account the following questions:

- with whom (the target group — and the section of that group)
- why they might be interested in the theme
- how to make the contact — i.e. identify the participants
- objectives of the program (the length at the discretion of the group, depending on their work situation)
- methods for meeting the objectives
- how you would evaluate the program

The groups were also asked to keep in mind their past successes, identified earlier through the sociodrama, and apply what they'd learned from those successes to the new program.



7. **Program presentation and critique**
(60 minutes)
Each group then presented their program or as far as they had managed to get to the rest of the group. Each program was critiqued in terms of a popular education approach, identifying its strengths and weaknesses.

8. **Evaluation and review of the methodology** (30 minutes)

(i) *Methodological March* (a Spanish translation)

Here the group was asked to refer to all the pieces of flip chart paper, papering the walls. A participant took us through, beginning with the introductions — to remind us what we'd done, reflect on why, and any comments on whether we had met our goals. We also attempted to add to these reflections on the process so that participants would feel confident about reproducing the workshop with others — making the necessary adaptations to a new context.

(ii) *Evaluation forms*, as in other programs, were given to individuals who were asked to evaluate their own learning experience. We were continually surprised at how positively most participants viewed the workshops in terms of their own learning.

9. **Follow-up**

Follow-up to the workshop was discussed by members of the planning committee. In some communities, channels were identified for sharing experiences in applying what had been learned within their own work and a suggestion put forward for a workshop in 6 months to share in more depth those experiences and learn more. In some areas, groups decided to undertake one or several of the programs which had been outlined. We have had some feedback as people have tried to use what they learned but it is too early to evaluate the *extent* to which the workshops sparked specific action.

WHAT DID YOU THINK OF THE WORKSHOP?

Your Name (If you would like to leave it)

_____

CITY _____

It would help us to improve our work if you took the time to answer the following questions — and/or give us your comments on the strengths and weaknesses of the workshop.

_____

1. WHAT DID YOU LIKE BEST ABOUT THE WORKSHOP?

_____

_____

_____

2. WHAT DID YOU LIKE LEAST ABOUT THE WORKSHOP?

_____

_____

_____

3. WHAT WAS THE MOST IMPORTANT THING YOU LEARNED FROM THE WORKSHOP?

_____

_____

_____

4. IN COMPARISON TO OTHER WORKSHOPS YOU HAVE ATTENDED, HOW WOULD YOU RATE THIS ONE? On a scale of 1-5, with 1 indicating one of the worst and 5 indicating one of the best.)

☐

WOULD YOU BRIEFLY EXPLAIN WHY YOU GAVE IT THAT RATING?

_____

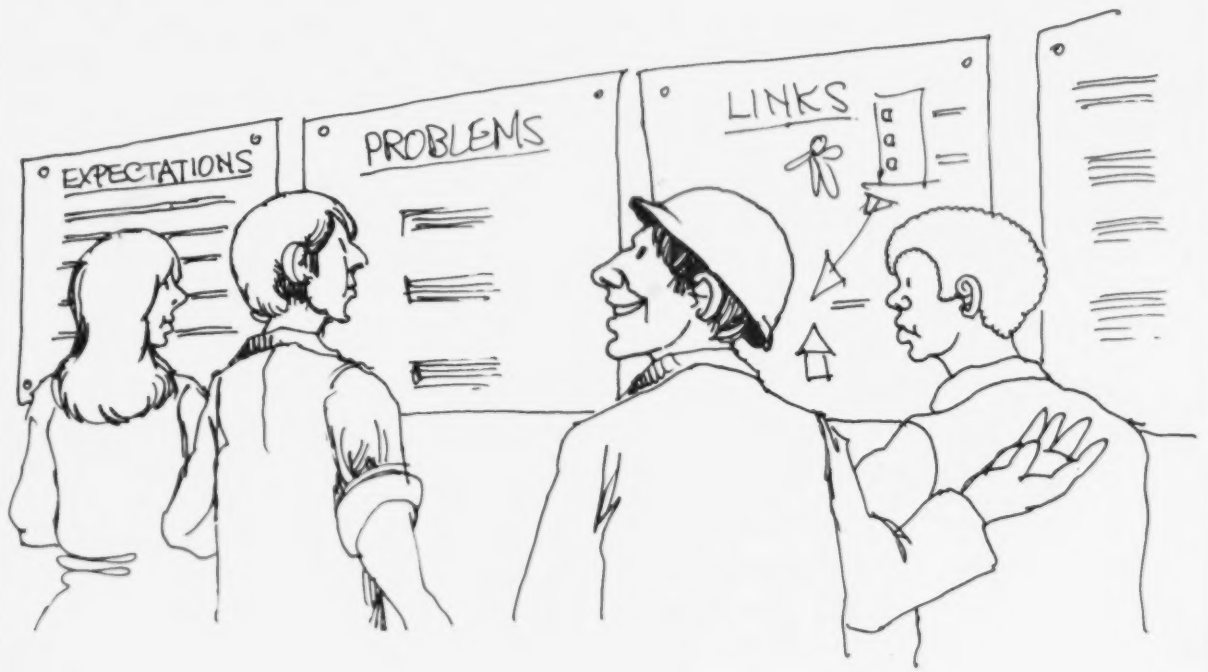
_____

5. OTHER COMMENTS/ SUGGESTIONS YOU WOULD LIKE TO MAKE?

_____

_____

Thank You.



'The Methodological March'

The 'methodological march', a direct translation of the Spanish title 'marcha metodologica' is used primarily at the end of workshops to review the various stages participants have gone through and thus gain an overview of the educational experience.

There are two ways in which we have used the methodological march in wrapping up a workshop. One way is to ask a participant to take us through the various stages of the workshop by referring to the pieces of flip chart paper which have been taped to the walls. Alternatively, the facilitator can suggest that everyone walk around the room looking at the flip chart paper, reflecting on the various stages. Either way, it is important for the coordinator to ask everyone to remember not only what resulted from the use of various techniques, but also to reflect on why a certain technique was used at a certain stage.

This march depends on the recording of all stages of the workshop on flip chart paper which can then be taped to the walls. 'Ordering' the flip chart paper on the walls during the workshop — or at least prior to beginning the march — helps smooth the review process. The objective of the march is to give participants an understanding of the overall methodology employed and the use of specific techniques within the methodology.

The methodological march can take as little as 5-10 minutes if all the participants are circulating around looking at the material. It will take longer if one person is reflecting on content and process at each stage of the workshop with other participants encouraged to add points or ask for clarification.

With a clear understanding of what was learned and how this learning was achieved, each participant is in a position to run a similar workshop in his/her community or organization, adapting the theme and techniques to their particular situation.

Chapter Three

TOOLS FOR BUILDING A POPULAR EDUCATION PROGRAM

3.1 Introduction

As Chapter 1 suggested, popular education is a process of creating knowledge which requires a high degree of participation by the learners. It aims to extend the skills people already have and increase the confidence of the participants. Such objectives require alternative techniques, which are the subject of this chapter.

Why consider alternative techniques?

In choosing techniques, we need to think about *how people learn* — and that has been the subject of a good deal of research across a wide variety of disciplines. In choosing our building blocks for popular education programs, we made some assumptions about the learning process such as:

- learning is maximized through active *participation* — we learn through doing.
- people learn in *different* ways.
- so, learning is enhanced by appealing to as many *senses* as possible.
- we learn more when we see the importance of that learning to our own lives, when we *want* to learn.
- greater learning takes place when the learner is treated as an equal
- we learn more when we can *enjoy* the process of learning.

We had also identified a number of *problems* with the more traditional techniques we had been using — film, speaker, discussion groups. Most of these techniques favoured people who are verbal — and so presented blocks to the participation of many group members. We found that some problems which would not emerge in discussion would surface in a sociodrama for example, in the non-verbal interaction among the 'actors'. While traditional techniques are often helpful for passing on information, some people found it difficult to develop a picture or analysis of how that information fit together.

We were also looking for techniques which would not only encourage interaction between the individual learner and the instructor/resource person/resource but also maximize learning from each other, and the development of a group understanding or analysis of the theme.

These considerations led us to use some alternative techniques which you will have noted within the programs described in Chapter two.

What are some alternative techniques?

There are many techniques you might want to use.* We will describe only five which we've found useful in our work over the past year. These are:

*See the bibliography for additional references.

SCULPTURING
SOCIODRAMA
ROLE PLAY
DRAWING
SONGWRITING

All of these techniques* are educational tools which we saw used in Central America to encourage dialogue, discussion and analysis of real problems and situations people are concerned about. They encourage a group to develop together an understanding and analysis of the problems being studied. These techniques also involve the body in gestures, movement, drawing or making music. And since they draw on cultural forms like art, music and drama, they also encourage creativity. In our society, where we are largely consumers of culture, the act of putting together a short play or writing a song can in itself be empowering for people.

How do we use them?

As we discussed in Chapter 1, before deciding whether to use a communication technique and which one to use, we need to ask a few questions:

WHAT?	(the theme)
WITH WHOM?	(Participants. Also take into account how many there will be)
HOW LONG?	(For example, sociodrama needs 2 hours, whereas sculpture only 1 hour)
WHY?	(the objective(s))
HOW?	(Choose the appropriate technique)
RESULTS?	(What do I want to see happen)

All of the techniques consist of three parts:

A. PREPARATION
B. ACTION
C. DISCUSSION

A. **Preparation**

A theme needs to be identified, either by the group or in the planning, but must be of interest to the group. In Central America, themes would be *concrete* (how to raise a good crop) or *general* (social justice), but always directly related to real problems the group faced. We worked on such themes as links between women in Canada and Central America, or problems we face doing education work about Central America in Canada.

In this stage it is also important to clearly *describe the technique* so that participants are clear as to what is expected of them.

B. **Action**

The action stage involves:

- discussion of the theme or problem
- agreement on the main points and how to represent them
- creation of the representation
- rehearsal where appropriate
- presentation to the rest of the group

C. **Discussion**

This phase is most important and is the responsibility of the facilitator. The discussion should be structured as follows:

(i) Reconstruction of the presentation
(ii) Analysis of the message
(iii) Relation to the reality of the group

(i) *Reconstruction*

This involves questions like: What has the group presented? What was the first thing they did? The point of this kind of question is to make sure that everyone is clear as to the issue presented.

(ii) *Analysis* — or how the group understood the problem
— what did they want to say
— see what problems etc. were presented
— how were they presented
— how were they dealt with

(iii) *Relation to the reality of the group*

This is the most important link — where we look at what the message means to us.
— does this happen in our community or group
— why does it happen
— what can we do about it

*In Central America these techniques are called 'Tecnicas de Communicación' — Communication Techniques.

3.2 SCULPTURING

What is it?

Sculpturing is people positioning themselves in ways which express power relationships. The result is a human sculpture which represents the group's understanding and knowledge of a specific theme.

An Example

In our workshops, one theme or issue we often chose was *Media coverage of Nicaragua*. Instead of one sculpture, we had participants build two — the first looking at the main media messages about what's happening in Nicaragua. Then we built a second sculpture to depict what the group thinks is really going on.

(i) So we choose our theme — Media coverage of Nicaragua.

(ii) The facilitator explains how the technique works and asks for a volunteer from the group to be the first sculptor.

(iii) The sculptor can use as many people (raw material) as is necessary and any positions necessary to best illustrate one message transmitted by the media about Nicaragua. Once this is done, then the person explains what he or she meant by the sculpture.

HERE WE HAVE RUSSIA ON THE CHAIR, CONTROLLING CUBA AND CUBA CONTROLLING THE SANDINISTA GOVERNMENT OF NICARAGUA. THAT'S ONE MEDIA MESSAGE I GET

(iv) The facilitator then asks others what they think about the initial sculpture and if they wish to add another idea or change the one already illustrated. (A person in the actual sculpture with an idea can ask for a replacement, step out, and become a sculptor.)

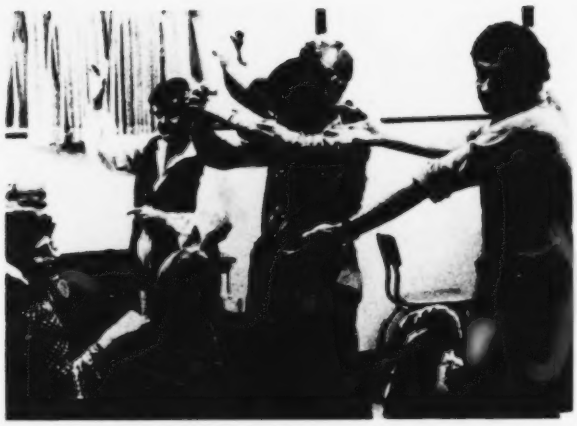
(v) Another person builds onto the statue, using other people and then explains why.

(vi) The facilitator then asks again if someone else would like to add to or change the sculpture. This process continues until everyone is in agreement that the sculpture reflects the group's understanding of how the media has been covering Nicaragua.

(vii) The facilitator can ask someone to explain the various facets of the sculpture before everyone sits down so that people can retain a visual image of the sculpture.

(viii) A second sculpture is built immediately after the first to look at the group's analysis of what's going on in Nicaragua. The same procedure is used until consensus is reached. Again someone is asked to explain the parts of the sculpture to ensure that everyone understands what has been agreed to.

(ix) *The discussion* — On a flip chart list the differences between the two sculp-



tures in both content and form. The discussion can then take various directions depending on your specific objectives for using the technique.

(A) A discussion of why the differences occur. Where does the media get its information? Where do the Churches and others who produce alternative material get their information? Where did we get our information for the second sculpture?

(B) Identify the main areas of distortion or lack of information in media coverage. Why are these particular distortions occuring? What can we do about the distortions that take place in the media? How can we construct an education program to deal with them?

(C) Gaps in information — points the media is making which we lack information about. We found for example, that the Miskito situation and the role of the Church in Nicaragua were major areas where more information is needed.

What will you need?

Sculpturing takes about one hour, and requires at least twenty people and a large room. If you have over thirty-five participants and two facilitators, divide the larger group in two and then present the results to each other. In that case you will need two additional rooms for preparation and one and one-half hours. You will also need a flip chart and felt pen for the discussion.

How is it done?

Preparation: Choose a theme. Sculpturing can be used to look at a variety of themes. Generally in Central America, sculpturing has been used to illustrate a group's understanding of general topics such as religion or democracy. Participants in our workshops have suggested similar themes: — development and underdevelopment; what our organization is now — what it should be — what it could be in ten years. We've used sculpturing to share information and build an analysis of the countries in Central America, to look at Canadian involvement in Central America, to explore problems facing working people or women in Canada and Central America.

It is important for the facilitator to *clearly describe the exercise.* Identify for people the ways in which a first idea can be changed or added to: — people's positions can be altered, new people brought in, gestures of the people in the sculpture can be changed.

Action There is no prior discussion of the theme. After the technique has been described, ask for the first person to begin. The representation is done by the whole group — and in the process of putting it together the facilitator must make sure that everyone understands the sculpture as it evolves. Someone describes all the parts and ensures consensus before moving into the discussion. If two groups are used, one group presents to the other followed by a discussion of the first sculpture, before moving on to the second representation.

Discussion The stages of discussion follow those described in the introduction to this chapter. Particular points to be stressed will obviously vary with the theme — you may want to refer to the discussion possibilities coming out of the example outlined above. We also had people discuss the technique itself — both for feedback on how people felt about the learning experience, but also so that participants themselves could use the technique in their own group or organization.

Helpful Hints

- If no one volunteers *immediately* to begin the sculpture — don't worry. You need to be prepared to wait a little — someone almost always volunteers. It's a good idea to warn the group that this is the only difficult part — and takes a courageous individual to help get started. Others have suggested that one of the facilitators begin the sculpture to help clarify for participants what's expected. People generally tend to like the exercise and it is not threatening once the first idea is up on the floor.
- Make it clear that each person is to sculpt *one* idea. Sometimes an eager beaver wants to build the whole thing — which destroys participation.
- It is important to stress that the group will come up with its *own* analysis. In Chapter 2, example 1, we went a step further and compared with the teachers their analysis of Nicaragua to that of people from the country itself.

Why and when might we use it?

There are a number of *advantages* to sculpturing. It provides a *visual overview* — helping participants see the connections among pieces of information in a way that stays with them. Because it is *shorter* — (since it can be done in a large group) — it fits more easily into an evening program. It is also an excellent *group builder*, involving the *participation* of the whole group in putting together a shared understanding of the theme.

We have used sculpturing in the following ways:

- At the beginning of a workshop *to find out what people know* about a theme.
- As a tool *for evaluating* learning. If 99% of the group knows very little about the theme, you can begin with a sculpture of what they do know. Then introduce information via a map, audiovisual, etc., followed by a second sculpture based on what they've learned. Then compare the two, analyzing where the information came from in each case as in our example above.
- As a tool *for sharing information* — it is appropriate for groups where there is uneven information and knowledge among participants.
- To *identify gaps* in the group's understanding or information and thus can indicate areas for further study.
- *To help empower people* — There is high participation and everyone's knowledge is drawn on to build the sculpture.
- To put together a *common analysis* of the theme. It has been our experience that even when there are opposing ideological views in the group, that there is an attempt to deal with the differences, drawing on available facts.

3.3 SOCIODRAMA

What is it?

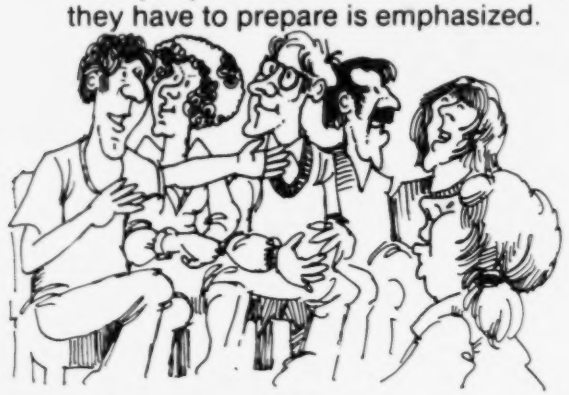
Sociodrama is a technique which involves participants in acting out a situation using words, movement, gestures and props. By using sociodrama we can recreate an event taken from real life experience which we will want to analyze afterwards.

An Example

In our workshops with community groups, one theme we worked with was *'Problems we have faced in doing community education work on Central America'.*

(i) The facilitator explains what is required — to identify and prioritize the main problems they face in doing education work on Central America and develop the main points into a story line to be presented to the full workshop in the form of a 5 minute sociodrama.

(ii) The workshop is divided into groups of 5-10 people and the amount of time they have to prepare is emphasized.



(iii) Some of the points noted in the small group discussion prior to preparing the sociodramas were:

- lack of information — people don't know where Central America is
- lack of interest — and they don't care
- the media information that people do get is often distorted
- lack of resources
- labelling — 'anti-american', or 'communist' if the U.S. role in Central America is criticized.

(iv) The group then decided that the storyline would revolve around the planning of a public event by the local Central American committee. The first scene would be the planning of the event (characters being members of the committee) and the group listed which problems they would deal with in the first scene. The second scene was the actual event itself — focusing on the question period afterwards. Characters included Joe Public, an Isolationist, a Labeller etc. The third scene was the evaluation of the event by the committee. They then decided who would represent each character.

(v) The group then made or identified props they would use (names of characters were written on pieces of paper and taped on; table and chairs were to be used in the event and meeting etc.)

(vi) The sociodrama was rehearsed.

(vii) The group presented the sociodrama to fellow participants and watched the other presentations.

(viii) In the discussion, the coordinator asked the group to identify the problems presented in each presentation, and listed them on a flip chart. The problems presented were discussed — asking people if the presentation related to problems they had experienced. Finally the problems were synthesized on the flip chart, representing those of most importance to the workshop. We then used these problems as the basis for work during the rest of the session, trying to identify some ways of tackling them. (i.e. the problems become 'sub-themes' which are explored using other techniques. See Chapter 2 Example 3.)

What will you need?

- A minimum of one hour and 45 minutes based on three groups presenting. Ideally groups need 45 minutes of preparation time, 15 minutes of presentation and discussion of the presentations for each group, and 15 minutes for the synthesis. It is helpful to keep things moving however; people will get bored if you give too much time.
- Sufficient space to allow one area for each group to prepare and a larger space for the presentations.
- Paper and felt pens for making signs — other props can be drawn from furniture etc. in the rooms.
- A flip chart and felt-tipped pen for the discussion.

How is it done?

Preparation:

All participants should be clear on what theme is going to be illustrated by the sociodrama before breaking into smaller work groups. Examples of other themes we used are:

- problems involved in community education work on Central America
- the Pope's visit to Central America
- problems facing workers in Canada and Guatemala
- the biggest success and the biggest failure you've had doing education work in your community
- how to involve people in the development/ disarmament issue

The coordinator then clarifies the task and how much time the groups will have.

Action

- When everyone is clear as to what they should be preparing, the workshop is broken down into groups of 5-10 people to discuss the theme — what they know about it and how it relates to their experience. The main points are noted down and prioritized.
- When the main points of the previous discussion have been listed and those of major importance identified, the group will then need to clarify:
  - in what order they want to deal with the problems
  - what the scenario will be and what characters are needed
  - who will take on which character
  - when each character will appear
- Once the story line and characters have been chosen and ordered, any props should be identified and a rehearsal undertaken so that everyone is clear as to what part they will portray. Then proceed with the presentations.
- It is usually a good idea to have set a time limit on the length of the presentation at the beginning. This will help the group be more succinct in their protrayal of the theme. (5 minutes is usually a good target.)

Discussion

Discussion follows each presentation — particulars depending on the theme. Watch for problems which are unconsciously reflected in the sociodrama, but were not articulated in the smaller discussion prior to the presentations. A synthesis of the major points coming out of the discussions should take place after all presentations have been discussed individually.

Helpful Hints

- Ask people to speak up so everyone can hear them.
- Suggest they use body movements as well as words.
- Remind people that this is not a talent hunt for professional actors.
- Encourage the use of any props they can

find to give a greater sense of reality to the skit and where necessary that people make their own props — especially signs which will help clarify where the sociodrama is taking place and who the characters are.

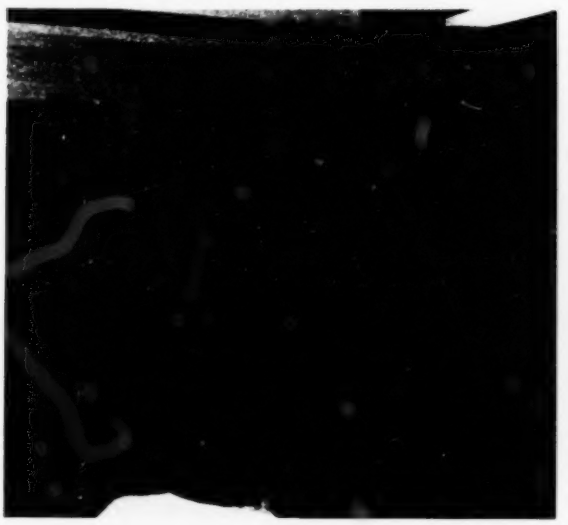
Why and when might we use it?

One of the major *advantages* of using sociodrama is the identification of problems or aspects of problems that do not emerge in discussion but are communicated non-verbally in the presentations. In a workshop in Nicaragua, for example, a sociodrama was put together by volunteers from village health committees who had conducted the polio vaccination campaign in their communities. It was decided that a sociodrama would be used to illustrate the problems which had resulted when one person had failed to arrive with mule transport for the polio vaccine, leaving a community and the doctors unable to proceed. In acting out this problem, other problems emerged. The way in which the villagers acted out the role of 'doctor' made it clear that they felt the doctors were insensitive to the problems of the community. This issue would never have been articulated in a discussion — but could be addressed through the sociodrama.

PHOTO : ALFORJA

We have used sociodrama in the following ways:

- *To identify how much people already know about a theme.* For example, if the topic were 'Workers in Canada and Central America', groups might prepare a sociodrama comparing a day in the life of a worker in their town in Canada with a day in the life of a worker in Central America.
- *To look in detail at some aspect of a theme.* For example, what factors make trade union organizing in El Salvador and Guatemala virtually impossible under military governments, or focusing on one problem in Canada and Central America — unemployment — and preparing a sociodrama to compare problems caused by unemployment etc.
- To see what *conclusions* we have drawn from the study of the theme. In the example we use here (Workers in Canada and Central America), the specific theme to be prepared might be why international trade union solidarity is important for workers both in Canada and Central America and what actions can we take as Canadian workers to support the fight for social change by Central American workers.



3.4 ROLE PLAY

What is it?

Role playing is similar to sociodrama and often the two get confused. While both use gestures, actions and words, role playing illustrates the attitudes of people, the characteristics of occupations or professions, and ways of thinking.

For example:

Roles relating to attitudes	— the individualist — the authoritarian
Roles relating to occupations	— the teacher — the househusband
Roles relating to ways of thinking	— the Sandinista — the counter-revolutionary

Examples of role plays

from our experience over the past year.

1. **Role playing attitudes**

(i) The group chooses the theme. In workshops with people who were involved in community education programs about Central America, a number of attitudes were identified which were difficult to deal with. Some examples follow:
- — Nothing I can do makes any difference anyway.
- — It's got nothing to do with me.
- — We have enough problems here in Canada.
- — You always attack Americans. Why don't you attack the Russians too.
- — Politics and the church don't mix.

(ii) To help us respond creatively to such comments, we broke into groups to role play the attitudes expressed and possible responses to such comments. Sometimes each group looked at only one attitude; in other sessions, each group identified from the general list 3 or 4 which they found most problematic and dealt with all of them.

(iii) We then chose our best responses and went through a trial run.

(iv) This was shared with the rest of the workshop and others added further points or discussed the strength of our replies.

2. **Role playing occupations or social groups**

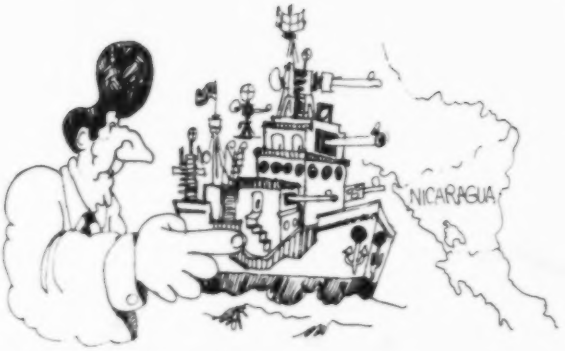
(i) Choosing the theme — Central American support committees are often involved in making presentations to a variety of organizations rather than to the general public. Sometimes the committee would be requesting support for an assistance project, such as donations of equipment from trade unions for the Monimbo boat, heading for Nicaragua from Vancouver; or making a first presentation to the local Rotary Club about Central America; or talking to teachers about receiving a tour of representatives of teachers from El Salvador. To assist in the planning of such presentations, groups formed to role play the presentation by the committee to the organization in question.

(ii) We broke into small groups to discuss the theme. Some of the areas discussed in preparing the role play to the unions requesting equipment were:
- — who should we approach — the Labour Council or the individual

unions?
— who are the members of the Labour Council?
— what do they know about Central America?
— what previous contacts are there? What is the position of the CLC, the Federations, on Central America? Are there resolutions we could refer to?
— what channels do the unions have with which to respond?
— what are their attitudes, prejudices likely to be?
— why is it in their interest to participate?
— how do they view our committee?
etc....

(iii) We then ordered the arguments we would make for the presentation, and the responses likely to come back at us and went through a trial run.
(iv) After the presentation, others then added further points they felt had been missed — or attitudes they felt had been incorrectly portrayed etc.

3. **Role playing ways of thinking**
(i) One such use of role play might be within a study of Nicaragua to look at the different ways the Nicaraguan revolution is viewed — both from within and outside the country. The group could be



asked to identify a number of different perspectives from materials which they had already seen within their study or from news sources, from their community etc. which they felt it important to examine. Some examples might be: the Sandinistas, the Contras, the Reagan administration, the Canadian government, the church hierarchy in Nicaragua, the Christian base communities etc.

(ii) The small groups prepare a discussion (perhaps a panel discussion) representing a variety of ways of thinking about the Nicaraguan revolution — first outlining the major points each character would make about the theme. Research materials (print and audio-visual) might be made available if the role play were to be used near the beginning of the workshop.
(iii) The group then chooses the best argument for each and does a trial run.
(iv) In the discussion of the presentations, it would be important to note the arguments on a flip chart and analyze each perspective — assumptions on which it

is based, interests it represents, merits etc. Participants might then situate themselves within the panorama of perspectives.

What will you need

- The timing can vary, depending on the number of people involved and how many roles are to be discussed. Using role play to look at ways of thinking, including the research time, could take a full half day. Role playing attitudes encountered in development education work generally required 30 minutes for preparation, 5 minutes per group for presentation, and a further 20 minutes for discussion.
- Depending on the size of the group, one large room is sufficient, with sub-groups preparing in the corners.
- a flip chart and felt-tipped pen for the discussion.

How is it done?

The same steps are followed as described for sociodrama. The difference is that for role play, the characters and their attitudes are the important element rather than a series of events which make up the story line of the sociodrama.

Preparation

- Choose the theme
- Be sure the group is clear as to what roles they are to discuss and present, and how much time they have to prepare.

Action

- Discuss the theme — in small groups of 3-5 people is best. The discussion should focus on the role or roles to be presented and the arguments each person to be depicted would use in real life.
- Outline the story or arguments — to present them in a logical sequence. In role play it's important that the attitude and reaction of the characters is clear.
- Present the role play to the larger workshop.

Discussion

It is important in the discussion to emphasize the *characters*, their ideas and behaviour.

Helpful Hints

- Stress that the small group discussion must centre on the behaviour, attitudes and arguments of the characters in their respective roles.
- The preparation is important in order to understand and discuss the roles each person is going to represent.
- Ideally, you should break into very small sub-groups for role play — certainly no more than 5 people per group.

When and why might we use it?

- For identifying and *understanding different ways of thinking* about an issue or situation — not necessarily from your own perspective.
- As mentioned in **Role playing occupations or social groups**, it is also useful *for preparing an activity.*
- *To identify resources* within a group. In example 2 above —**Role playing occupations or social groups** — members were identified who had a lot of history and experience with a particular constituency who had never had the chance to share that knowledge before.
- *To analyze and discuss attitudes* or behaviour related to a theme. (As in example 3 above **Role playing ways of thinking**.)
- *To summarize a theme.* For example, if the theme of the program had been 'Canadian policy towards Central America', we could role play a meeting between concerned organizations and the Canadian government, outlining the changes we'd like to see in Canadian government policy.

3.5 DRAWING

What is it?

Everyone has experience with drawing — but many of us had that experience in primary school. Drawing as an education tool, is a *process* whose final product is a visual depiction or drawing of the main points in the discussion of a theme.

An Example

(i) We chose as a theme, *Links between Canada and Guatemala* for a workshop with churchpeople on Central America.

(ii) Following an audio-visual on Guatemala, we broke into small groups of 4-5 people to discuss and then depict visually any links which had been identified in the slide-show or others we thought important between Canada and Guatemala.

(iii) A list of points was identified and we then moved into a discussion of how we might draw each point.

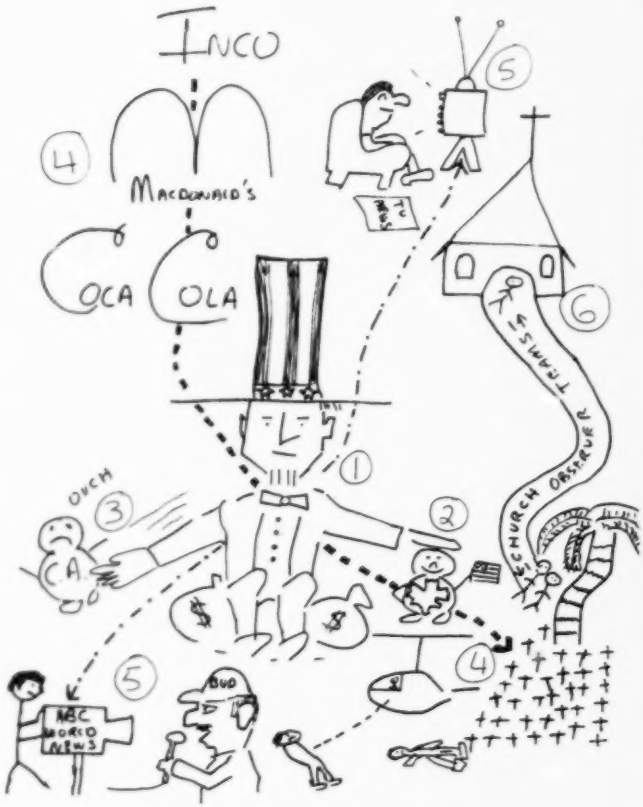
(iv) Someone suggested that it might be a good idea if we thought about a central theme — or way of organizing the points on the paper. The group decided to do that in two ways — situating Canada at the top of the paper and Guatemala at the bottom (i.e. geographically) and by making the United States the 'common denominator' — both as a mutual neighbour and strong influence on both countries.

(v) We chose someone to describe our drawing to the others.

(vi) All of the drawings were presented — and the main points noted on the flip chart.

(vii) There was a synthesis of the connections made — and among the six groups, all of the major points had been identified.

GROUP IV - LINKS BETWEEN CANADA AND GUATEMALA



Links Between Canada and Guatemala —Group 4

1 Uncle Sam sits between Canada and Guatemala and influences events in both countries.

2 His left hand pats a well-behaved Canadian beaver,

3 While his right hand slaps a rebellious Central America.

4 Many of the same companies which operate in Canada, do business in Guatemala, despite the massive human rights abuses by that country's military government.

5 Canadian television companies carry U.S. network reports on Guatemala which often give Canadian viewers an inaccurate picture of real events in that country.

6 Canadian Churches send down observer teams to find out what is really going on in Guatemala and report back to their Churches and the general Canadian public.

What will you need?

- about 1½ hours. If time constraints exist because of the length of the overall workshop, some time limits can be suggested for the small group discussion (i.e. about 15 minutes for discussion and 30 minutes for drawing.) For the de-coding, allow 3-5 minutes per drawing, and another 20-30 minutes to pull out the main points from the results of the exercise.
- You will need a lot of coloured marking pens with a good variety of colour for each group, and flip chart paper.

How is it done?

Preparation

- Drawing lends itself to many themes — the following are examples from our work:
  - — an analysis of what is happening in a specific country of Central America
  - — links between Canada and Central America or a specific country of Central America
  - — links between the situation facing women, churchpeople, native people, workers here and in Central America or in a specific country of Central America
  - — links between the issues of importance to the Disarmament movement and to groups focusing on Central American issues
- The Coordinator should clarify the task and specify how much time the groups will have to produce the drawing. (45 minutes minimum).
- A group of 4-5 people seems to be optimal to allow for maximum participation in discussion and drawing.

Action

- In discussion, the group identifies the points it wants to make.
- They then need to discuss how they want to visualize their ideas and proceed to put them on paper.
- It is preferable if everyone in the group draws and should be encouraged wherever possible. However, a group may decide to have one person draw the ideas put forward by the rest of the group. This can be almost as 'participatory' providing the person drawing listens to the others and tries to draw their ideas.
- To help move more easily from the discussion to the visual depiction of the main points, while retaining some visual coherence, it can be suggested that they look for one central idea or geographical notion around which the other parts of the drawing can fit into place. Once this is decided and drawn, then the remaining ideas are discussed *visually* related to the central depiction. This 'ordering' of the drawing makes all the parts to be drawn seem more manageable.
- The group will need to choose one or several persons who will *decode* their drawing for the rest of the workshop. The drawings are presented to the other groups, first by asking if people can figure out the points the drawing is attempting to make, and then completing the decoding. If time is a consideration, the drawings can simply be explained.

Discussion

- The focus for discussion will depend on your objective in using the exercise.
- If the group comes back with an incomplete drawing — or very little visualized —attempt to use their experience in the discussion — stressing that the *process* is more important than the product. Perhaps they had such a good discussion that they simply ran out of time — perhaps they found it extremely difficult to focus that discussion and so couldn't come up with one idea around which to organize their points. Maybe that suggests something about their relation to the theme etc.

Helpful Hints

- The most common resistance to drawing from workshop participants centres on the feeling that 'I can't draw'. So it is important to stress at the outset that this technique is used not to discover who are the expert artists, but rather to enrich discussion and come up with a shared understanding of a given theme or situation. Sometimes showing people the results of a previous workshop will help give confidence — and stress that they should use stick people etc. If the resistance is likely to be very high in your estimation, one technique that someone suggested was to have everyone use their 'other' hand — to put everyone on the same level. We never found it necessary to use the idea.

- People should be encouraged to use lots of colour and bold strokes where possible so that the drawing can be seen at a distance.

Why and When might we use it?

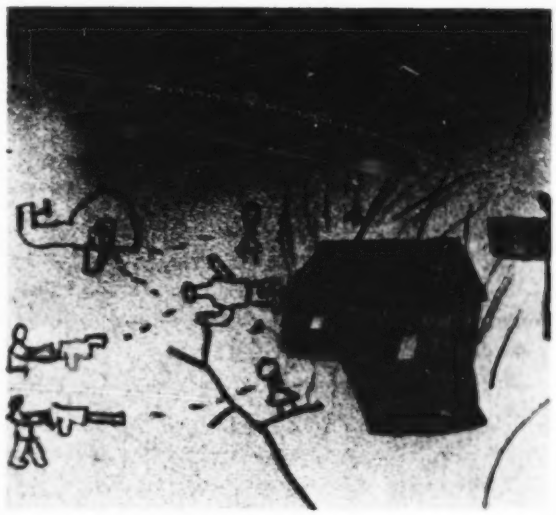
Drawing enriches discussion. In moving from thought in words to the visual, new ideas can be generated to aid the overall discussion and thoughts can become more focused by the demand to visualize them. It encourages discussion of people who are not verbal — but are gifted with an ability to *picture* ideas. Obviously in Central America, it was particularly useful in situations where reading and writing skills were weak or absent.

We have used drawing in the following ways:

- Like sculpturing, *to look at what the group knows about one country* (Nicaragua) or region (Central America) — asking them to prepare a visual picture of what they think is happening in that country or region. However, unlike sculpturing, where the entire group comes to a common analysis of the situation, drawing produces a series of perspectives which can then be compared and discussed.

- We have found drawing particularly useful *for exploring links* between situations, issues or sectors, as in the example above where drawing was used to explore links between Canada and Guatemala or in Chapter 2, example 2, to look at links between workers in Canada and Central America. In exploring such links, one can begin to answer the question: 'What's that got to do with me anyway'?'
- *As part of the action on a theme*. For example, the Ten Days for World Development Program of the Churches had as its theme 'Central America' — and an action component of talking with the Canadian government about its policies concerning the region, suggesting a number of changes in that policy. We have used drawing at the end of a workshop to discuss what the participants think Canada's policy should be on Central America, visualizing that policy, and then discussing possible ways of communicating their thoughts to the Government. One group decided to send it in the form of a giant postcard to those making Canada's policy on Central America. Such novel approaches could also catch the eye of other community members and the local media.

- You can *use the product of the exercise* — the drawings themselves. Although it is important to stress that the process is much more important than the final product, sometimes the group drawings can be re-used in other situations. For example, the 'de-coding' of the drawing of events in one country of Central America could be re-used in a meeting to update information for others. A drawing could be de-coded following a film or slide show as a way of updating audiovisual resources that can get dated. Other drawings have been used as posters, discussion starters in drop-in centres, or as newsletter material.



- *Using drawings from others — or an exchange of drawings*. For example, people in British Columbia have been involved in an exchange of drawings between children here and in the refugee camps in Central America. The drawings received from Central America have also been used on their own both in community education programs and in classrooms. A list of questions was prepared to go with the drawings so that teachers would feel confident about using them. We brought back with us a series of drawings done by Central Americans to depict how they saw the flow of events in their respective countries as of the time we left Central America. We were able to use them on their own as above, or as a means of comparing the analysis drawn by a group of Canadians with the analysis of people from the country being studied.

3.6 SONGWRITING

What is it?

As the title suggests, this technique involves the group in creating the lyrics of a song related to the theme. The melody is usually borrowed from a well-known 'sing-along' tune.

An Example

(i) The group chose a number of themes — related to specific issues they were working on such as disarmament, native concerns, unemployment etc.

(ii) One group chose the theme of Disarmament — and the specific task was to analyze PrimeMinister Trudeau's letter to Canadians on why Canada would test the Cruise Missile, and then write a song to illustrate the main points in the letter.

(iii) The group read the letter — and noted the main points. They then prioritized those which they would include in the song.

(iv) They also decided at this stage that they would compose a 'take-off' on the letter as a way of illustrating the main points — and chose the melody — 'Solidarity Forever' — a union song.

(v) One member of the group had a guitar —and other members searched out make-shift instruments to assist.

(vi) The lyrics were written in a 'stream of consciousness' with someone noting all of the lines as people thought of them — there was active participation by everyone. Then the verses were reworked, and checked back against the points they had identified earlier.

(vii) A few practices were held — and the song presented to the rest of the workshop.

(viii) The discussion centred on what the main points were and how the song might be used.

A sample of the song

SOLIDARITY WITH NATO

— to the tune of 'Solidarity Forever'
(a few verses — there were 4 in all)

Mine eyes have seen the glory of the coming of the Cruise,
We'll fight the Soviet menace; we have only our lives to lose.
Uncle Ronnie's made us an offer we must not refuse,
So we're marching arms in arms.

Half those Peace protesters are just simple naive dupes,
The rest are paid employees of those nasty Russian brutes!
If they don't stop protesting soon we'll have to call in the troops
To defend our liberty.

What will you need?

- We usually allowed 30 minutes for preparation — 3—5 minutes per group for presentation, and 15 minutes discussion. If you're short of time, each group can be asked to create something brief — one verse and a chorus.
- flip chart and paper and pens for recording the verses.

How is it done?

Preparation

- Choose a theme. The theme can relate to a general area of interest (Disarmament) or be more specific (as in the example above). In our workshops, people wrote songs related to a variety of themes, including:
  — U.S. intervention in Central America

— Unemployment
— Unemployment — Disarmament
— Native People in Canada

Participants usually chose the theme themselves from a list developed in the larger group.

- Divide into groups (4—6 people ideal for maximum participation.) Be sure the task is clear to everyone.

Action

- In small groups, the main points related to the theme are noted down and prioritized.
- The group chooses a melody which is well-known so that people can sing-along. A recorder notes down the lyrics. Each group finds its own process for getting the song written. Most use a stream of consciousness approach with people throwing out lines or parts of lines as they come to them.

- The lyrics are then checked against the points noted down earier to make sure that everything has been covered. The song is written on flip chart paper in large letters so that everyone can see it — and at least one practise run held.
- The presentation should be taped if you have a recorder there.

Discussion

Due to the upbeat nature of this technique, it may be difficult to have a focused discussion on the content of the songs. More often participants wish to move quickly to a discussion of how the songs might be used. Both areas should at least be introduced as areas of discussion.

Helpful Hints

- Musical instruments, including makeshift 'pot and pan' variety, can add a good deal to songwriting presentations.
- People enjoy writing to a particular person — their member of parliament, Ronald Reagan, the Prime Minister — as a way of focusing the song.

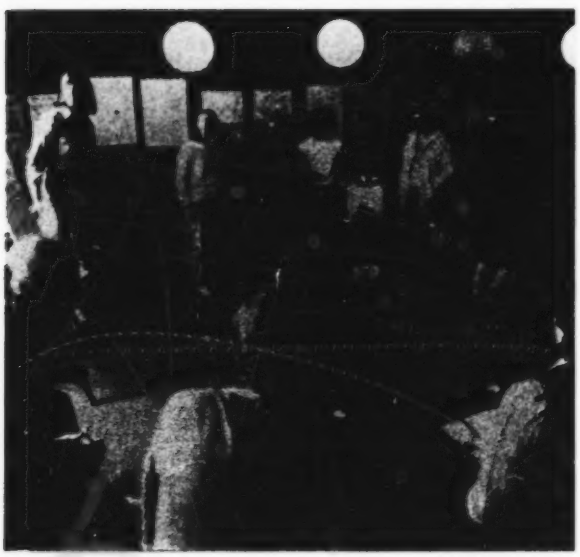
Why and when might we use it?

One of the main *advantages* to songwriting is that the presentation of the songs is a good *group builder* — and *fun*, since many of the songs are humorous. It is important to remember also that it is *NOT* a technique which encourages in-depth discussion of an issue. We have used songwriting in the following ways:

- To help *summarize* and *prioritize* the most important points in the discussion of a theme at the end of a program.
- To *encourage creativity* and another perspective on the arts and culture. Songwriting can lead into a discussion of culture

and participants often reflect on how we are consumers of culture in our society rather than creators of it.

- The creation of a song is in itself *empowering* for people — a way of taking back a little creative initiative.
- *As part of an action on a theme.* When it is written in the form of a message which can then be delivered, people have in fact taken action through the songwriting exercise. In our workshops people identified the following ways they planned to use the songs in follow-up activities:
  — in demonstrations, marches, rallys
  — for printing in newsletters as a conference or workshop summary
  — as something to be performed in a meeting or conference



Native People in Canada
(To the tune of "This Land is Your Land")
This land was their land
Before being your land
From Grassy Narrows to the Dene Nation
Not for the Mackenzie pipeline
Or the James Bay project
This land was snatched from native hands.

Now they're found in prisons
And welfare lineups
You give their children, to "nice" white families
You test the Cruise on land that's stolen
This land is now a Liberal bureaucracy!

Examples of verses from songs:

Unemployment
(To the tune of 'I walk the line')

I keep my eyes wide open all the time,
I read job ads in print that's large and fine
Because my job skills aren't what they have in mind...
I DO MY TIME, I STAND IN LINE.

Chapter Four

EXERCISES TO HELP THE GROUP PROCESS

What are they?

As distinct from the techniques described in Chapter 3, these group exercises are not designed to meet 'content' objectives, to help study a theme. Rather, they are designed exclusively to aid in the 'process' of the workshop. The main objective of using exercises within a program of popular education is to encourage maximum participation. Group members need to get to know each other within an atmosphere of mutual support, and develop the confidence to permit real participation to take place.

When are they used?

A. For introductions — Exercises are always important at the beginning of the workshop to break the ice and help people get to know each other.

B. For group building and participation — Throughout the workshop, there are exercises which can help strengthen participation and build a spirit of cooperation.

C. For animation, relaxation and fun — After periods of intense concentration or when energy is sagging, an excercise can help relax and energize participants.

A few examples:

In Central America, many new exercises have been created by 'campesinos', popular church leaders and others to meet the needs of their particular audiences. We would encourage you to do the same — adapting the exercises to your own context. The following are only a few of the 'dinamicas' we have used over the past year. For those who read Spanish, there is a wonderful collection of exercises we would recommend called: *Tecnicas participatories para la educación popular.**

A. Introductions in pairs — breaking the ice

Objective: to have workshop participants get to know each other

How to proceed — In workshops where all participants do not know each other well, it's a good idea to break the ice early by having the participants divide into groups of two, selecting a person they don't know well. The coordinator outlines what kind of information should be exchanged: names, type of work, where they are from, anything they would like people to know about them, etc. Expectations for the workshop might be included now if most people know each other somewhat — or left for a second round.

*For details on this and other references, see the Bibliography.

Participants are given approximately 5 minutes to talk in pairs. Back in the full workshop, each person introduces his/her partner. It is important to ask each pair to be brief — perhaps suggesting a maximum of two to three minutes for the presentation — particularly if the workshop is a large one.

Helpful Hints:

- The introductions work best when they are general, brief and simple.
- Personal information such as: one thing I like, some information about my family, children, etc. can help participants get to know each other.
- The workshop coordinators should help the introductions along so that they don't drag.

B. The Secret Admirer — Group building and participation

Objective: To build group spirit and interaction

Materials: small pieces of paper and a pen

How to proceed — Following the introductions, one of the workshop coordinators can pass around a container asking each person to draw out a blank piece of paper on which they are asked to write their name and something they like. Then the papers are folded and returned to the container. The coordinator makes a second round, asking people to draw out one name without showing it to anyone else. This will be the person that each participant will secretly admire during the workshop.

Once everyone has a name, the coordinator explains that for the duration of the workshop we should take special note of our admiree and communicate with this person while ensuring that they don't find out who their admirer is. We can admire the person by leaving messages or little gifts in places where they will find them. The idea is to be supportive of the admired person, commenting on their participation, making constructive comments or suggestions, or giving a gift related to their likes (one was identified on the paper with their name).

When to use it

Begin this exercise at the beginning of the workshop after the introductions and continue it through until the end. The 'Secret Admirer' works best in longer workshops of two days or more. Communication from the secret admirers tends to increase as the sessions continue and people get the hang of it. An overnight break also allows the admirer to figure out what and how to communicate during the next part of the workshop.

What to do at the end

In the concluding part of the overall workshop, the secret admirers are unmasked. Participants can be asked if they think they know who their secret admirer is. The person named confirms or denies — and if he/she denies, the real secret admirer identifies him/herself. Once all those who wish to guess have done so, the coordinator can ask the remaining secret admirers to declare themselves until everyone has found out.

Helpful Hints

- Coordinators might suggest at the beginning one or two ways in which the secret admirer could communicate with his/her "admiree" without being discovered, as a way of sparking ideas.
- A paper noticeboard could be put up somewhere, and secret messages could be written on this board which people might look at during coffee breaks etc.
- The coordinators participate, and should take an active part as admirers early on to spark ideas through example.

C. Tide's in Tide's out — Relaxation and fun

Objective: Animation

How to proceed — All the workshop participants stand in a line or in a circle depending on space restrictions and number of participants. A real or imaginary line is drawn representing the sea shore and everyone is behind the line to begin with. When the Coordinator says 'tide's out' everyone jumps forward over the line. At 'tide's in', everyone jumps backwards over the line. The coordinator can say 'tide's out' two or more times in a row and participants who move have to drop out of the game. The coordinator should keep a fast pace, with people who make a mistake taking themselves out. The first two or three times should be trials.

When to use — Exercises like this one are good for restoring flagging energy levels at various points during the workshop. They help inject a level of relaxation and fun following a particularly intense part of the workshop.

Helpful Hints

- Sometimes the game can be declared a tie while a few good players remain rather than pushing for an ultimate winner.
- The exercise should move quickly — only enough time taken to see that a little more energy has been produced.

A note of caution to the coordinator

- The coordinator should be careful to use the right exercise at the right time so as not to interrupt the learning process of the group.
- The coordinator should be clear as to WHY he/she has chosen a particular exercise, and share that objective with the participants.
- It's important to limit an exercise once its objective has been completed.

A REVIEW CHECKLIST

Before moving on to a discussion on building new resources, we thought you might like a chance to review the questions to be considered in putting together a program outline. We've left some space at the bottom of the page so that you can add the questions we've left out — we don't think we've learned to ask *all* of the relevant questions yet!

1. What is the need for this program? Who identified the need for it?
2. Who will the participants be? How will they be chosen? How many are there? Why have you chosen to work with this group
3. How can I involve some of the partipants in the planning of the program?
4. How long do we have for the program?
5. What are the objectives of the program — according to the participants, the planning committee, my own?
6. What will the theme(s) be? What do the participants know about the theme(s)? How does the theme relate to the participants' own concerns and work?
7. What techniques will I use to meet the objectives?
8. Can I clearly identify the objectives for using each technique I've chosen? Is there an alternative I could use?
9. What results do we expect from the program? How can we measure those results?
10. How will this program contribute to change?
11. Has follow-up been built into the program? How?

12.....
13.....
14.....
15.....

Chapter Five

BUILDING OUR OWN RESOURCES.... WHY BOTHER????

INTRODUCTION

The 1980's hold the promise of more and better resources for our educational programs. In preparing for these programs we will increasingly face the dilemma — do we *make* or *buy* the resources that we will need. The temptation will be great to buy what has already been made, even if it is not exactly what we need, because the technology appears to be getting further from our reach. In choosing to 'buy' rather than 'make' our own resources, we are becoming consumers of what others are producing and we lose control over the content and process of the resource.

Obviously we can't all be filmakers, radio producers or video technicians and some good A.V. programs have been produced which will fit into some of our programs. But it is important that in an era of increasingly passive consumption of everything from foodstuffs to information, that the active production of our own educational and audio-visual materials be stressed. Popular Education involves people thinking, creating, acting and reflecting so as to bring about social change. Producing one's own resources can be an important part of this learning process.

Many people fear that the technology involved in everything from producing a pamphlet to preparing an audio-visual is too sophisticated for them to be able to master. The truth is that there is a whole range of educational resources we are able to produce ourselves. Often there is someone around whose skills have never properly been tapped, who knows how to do layout or can give a few pointers on photography. A specific training session can be arranged for all those wanting to pick up a skill which will allow them to produce a resource best suited to local conditions.

Recently we were asked to lead a workshop on *How to Put Together a Slide-Tape Show* for people from various development education centres interested in producing their own. Although we don't consider ourselves experts on the subject, we have put together a number of slide-tapes dealing with Central American topics, listed at the end of this chapter. What follows is an attempt to outline some of the steps that *we* follow in putting a production together. It is neither comprehensive nor the final word. Rather, we hope that it will help de-mystify this particular medium for those who were hesitant to try their hand at producing a slide-tape show.

NOTES ON PUTTING TOGETHER A SLIDE/TAPE SHOW

Initial Considerations

1. Choose the theme of the slide-tape
2. Identify the target audience
3. Clarify the use — How will the potential audience find out about it and use it?

Major Elements of a Slide/Tape

A. The Script involves research and writing
B. The Visuals — Slides of people, places, situations. Also graphs, graphics and drawings.
C. The Sound Track — narration, music, interviews and sound effects
D. The Mix — or the taping which mixes the voice and sound

A. Where should I start?

THE SCRIPT

For the purposes of this description, we've written about 'stages' which are cut and dried and not related to each other. In fact, work with the visuals, thinking about the music etc. also begins early on.

Stage 1 — Pre-Script

- Set Objectives: — what do you want the production to accomplish?
- Who is it aimed at? — determine the starting point of your target audience
- Set the theme: — outline the main ideas you want to cover
- What's the best way to handle the script? — a narration? As a discussion between two people? A direct testimony? A mixture?
- What visual material do I have to work with? Where can I get more?

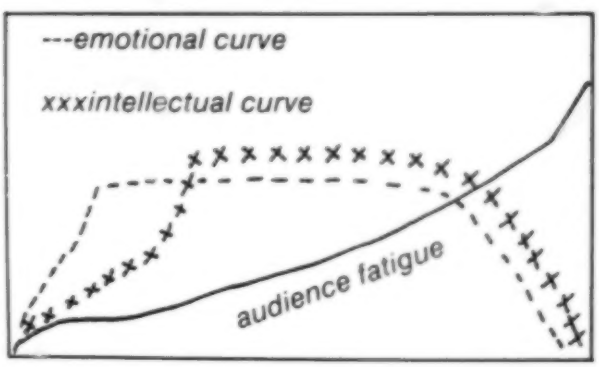
Stage 2 — Research and Rough Draft

- Identify the blocks of information to be included
- Research these, using as many sources as you can get your hands on
- Look for specific events or case studies to illustrate your points. Whenever possible,

it is better to move to the concrete rather than the general
- Write the first draft. We do it in pencil so that we can be correcting as we go

Stage 3 — Second and next to final draft

- Rework the first draft, keeping in mind the following graph:



- Peoples' senses come alive before their intellectual faculties peak. And both will eventually be surpassed by audience fatigue. Therefore the rhythm of the show should reflect these phases and it should not plod. Otherwise audience fatigue will grow more quickly.
- A descriptive or musical introduction might engage people through their emotions and stimulate an interest in knowing more about the slide-tape's subject matter.
- To keep the slide show lively, look for places where sound effects, music, and/or visuals can complement or replace points made in the script.

- A few judiciously used facts will give your script a certain authority — too many facts work against each other and tire the mind prematurely.
- In doing this second draft, it's not too early to re-look at the flow of information, reordering it where necessary for the sake of clarity.
- You should also be building links between the various sections — often just a linking sentence will do it.

Before leaving the second draft ... Have you:

- Looked for places to use questions rather than affirmations? An audience will learn more from a format which asks key questions and provides relevant information than from a laid on set of conclusions.
- Suggested ways to act on the problem or issue analyzed?
- Had other people read this draft to see if they think it flows well etc.?
- Read it aloud yourself? If it doesn't read easily it needs more work.
- Edited out unnecessary words and phrases — looked for repetition — simplified the language. (Write mostly in simple sentences — staying away from excessive use of modifiers or linking words.)
- If you can, we strongly suggest doing a hometaping (section D. below) of this draft. This will allow you to make the adjustments to the script necessary for the music and visuals.

B. What next after I have the next to final draft of the script?

The next phase involves doing an initial choice of **the VISUALS**

Some points to consider in the choice of visuals:

- Get the best quality possible for the slides.
- Since the quality will undoubtedly vary — use your *best* at the beginning and at the end
- Do *not* use out of focus slides — they drive the viewer crazy.
- If you have access to a mix of colour and black and white slides — think of ways of mixing them consciously (i.e. doing the historical section in B&W; talk about repression in B&W and liberation in colour)
- You can superimpose one slide on another for special effect — some people don't like it — some do. Matter of personal taste.
- Think of the emotional effect a visual will have. (i.e. things taken from above give a sense of inferiority and those taken from below — a sense of superiority)
- *Do* use title slides — you can do them yourself with a set of re-usable letters put onto posters, pictures, plain paper etc.
- You will need about 4x the number of slides to begin with than you will eventually use.

Sources for visuals

- your own photography
- magazines and books — especially the latter for historical slides
- posters, charts and graphs
- for maps — you can easily draw your own and photograph
- other people — tours to particular countries for example

Putting the Slides to the Script

Once you have a lot of slides collected, you should spread them out on a *light board* (Don't buy one — they are easy to make from wood, flourescent light bulbs and a piece of smoked glass.) If you plan to do a lot of work with slides this is a necessity.

- Use your draft script (the next to final version) which you have written up on paper as follows:

Slide #	*Slide desc.*	*Script*
1.		*Canadians and Central Americans have had little opportunity to get to know each other.*
2.		*The media's new-found interest in the ...*

- Remember to look for slides which can help make points without script whenever possible. An example: — in a slide show on Guatemala, the point about US cultural influence was never mentioned by the narrator but a song referred to it and slides illustrated it.
- Put the slides as best you can on the next-to-final-script. Then with the home-taping you've done, run the slides through with the tape. That will give you a good idea of how they work, and you can do an initial series of changes before you show it to the target constituency.

C. I have the next-to-final draft of the script and the slides. What next?

You still need the **SOUND TRACK** — which includes **music**

Some points to consider in the sound track

- Consider the difference between choosing music which is instrumental and choosing vocal music. Sometimes you may want to use the words as part of your message — other times words will interfere with the script if they are behind the voice.
- Consider original music — if you know any musicians.
- The *mood* of the section. It is important to choose music in relation to the mood of the script and the visuals.
- Music is a way of breaking up narration —of changing subject and pace and of giving people who are watching a rest.
- The music you are going to use should be the best quality possible. (not a copy of a copy etc.)
- Sound effects can help add immediacy to your production. There are lots of records of sound effects — most recording studios have them.
- Consider the use of interviews, direct testimony (if in another language, you can use a voice-over) You should select and time the portions of the interview or testimony prior to beginning the final studio recording.

Putting the sound to script

- Time the cuts you need from a piece of music — they will most often be taken from a longer song
- Decide whether you want the music under the narration — it's a good idea as long as you watch for mood changes
- *Hometaping* — gives you a sense of whether your music works or not

D. The Hometaping

This can be done with the next to final draft of the script, incorporating your preliminary ideas of music. Set up in your living room with the following:

— a tape recorder and microphone
— someone to read
— a record player
— someone to change the music

Then let it roll. Minor mistakes with the reading or music can be ignored. If there is a major error, you can take again from the beginning of the section you are on. The idea is to get a sense of the flow of the script, and the compatibility of the music. With this hometaping you will also be trying out a preliminary selection of slides. Let other people listen to it and see the slides (particularly people from the target audience). Now's the time to make improvements before going into the final draft.

E. Final revisions — final script, slide, music selection

This is the last stage before final production.

— edit and rewrite the script based on all the comments and criticisms you have received.
make the occassional direct reference to them — i.e. 'As this graph shows...'
— usually each sentence of your script will have a slide to relate to. It's best if the subject being illustrated is mentioned early in the sentence.
— make final slide adjustments — try to replace least satisfactory with better quality visuals.
— re-work music and other sound effects if necessary.

F. Final Studio Session

(i) Without a budget

Do it at home again. The production should be kept straightforward as errors are more difficult to correct when you can't splice the tape. A good home job will have acceptable listening quality — but you might find that copies of the original tape will lose quality quickly.

(ii) With a budget

You'll need a studio with recording facilities. Try approaching university or community radio stations. Check out costs for studio time and find out whether they supply a technician and how much s/he is liable to charge. If possible, talk to the technician to find out what you should bring.

Tips to save $

Get ready before the clock starts ticking!

- ☐ *Have you got extra scripts for the technician and for the readers?*
- ☐ *Did you bring all the reel to reel tape necessary? (see tips below)*
- ☐ *Are all of the musical cuts and interviews timed and correctly placed in the script? (see tips below)*
- ☐ *Do you have a stopwatch to help the technician time musical cuts etc.?*
- ☐ *If the readers are not professionals will they have had a day or two to practise reading the script? (Practising during the studio time can be very costly and it doesn't impress the technician either!)*
- ☐ *Explain to the technician the overall plan for the session at the beginning and keep talking with him/her throughout the taping. (A cooperative technician can help you get the best results possible but remember that you are the production manager and should keep the final say.)*

Mixing process — how it works in the studio

- First you record the narrator(s) voice(s) on tape which can then be edited to eliminate mistakes.
- Then on a separate tape, music, sound effects, interviews will be laid, although the technician may choose to record directly from a record for several cuts.
- Then the voice tape and music tape cuts will all be mixed onto a clean tape which will become your *master* tape. From the master tape will come all the cassette copies you will make of the production, also keep the voice and music tapes in case you wish to make any changes later on.

Tips

- Count on 5 hours of studio time to produce a master tape for a 20 minute slide-tape if you are well prepared
- *Best tape* — For recording voice and music, either SCOTCH 176 or AMPEX 631 are recommended. Since this will probably be recorded at 15 ips (inches per second), you should take at least 2 x 1800 ft. reels. — For Master Tape the more expensive SCOTCH 206 or AMPEX 406 are recommended for sound fidelity and for storage since they are back coated. The master tape may be recorded at 7½ ips so 1 reel of 1200 feet will cover up to ½ hour. If you've gone as far as to record in a studio and pay a technician, you might as well spend the few $ more for good quality tape. Technicians usually ask that whatever tape you buy be 1.5 mil tape giving sufficient width to lay down distinct tracks.
- To help speed the process of recording the music and sound effects, a good deal of preparatory work will ensure less studio time. We suggest preparing a music sheet which will have all the details a technician will need to know. Here's a sample:
- Where possible, ask performer's permission to use his/her music — and give credit whether it's possible to ask permission or not.

G. Diffusion

- You will need to number each slide and make a cassette of your master as well as type up a clean script. You will need to decide if you need to make copies. That can be done by you with some basic equipment at low cost but is *very* time consuming — or you can have it done commercially. Most firms give an educational discount as well as bulk order discount. Be sure to ask.
- At the beginning, you identified the target audience for the show. Now you will need to develop a strategy for delivery to them.

Good Luck!.....

SLIDE SHOWS WE'VE PUT TOGETHER ON CENTRAL AMERICA

The following slide-tape productions are available for purchase or rental from:

B.C. Alberta, Sask	**Elsewhere**
IDERA,	**DEC films,**
2524 Cypress St.	427 Bloor St. W.,
Vancouver, B.C.	Toronto Ontario.
V6J 3N2	M5S 1X7
tel. (604) 732-1814	tel. (416) 964-6896

A number of development education groups and international agencies (CUSO, OXFAM, etc.) may have copies for rent locally.

PHOTO: ALFORJA

Popular Education in Central America — 1983

16 minutes

An educational movement called *Popular Education* is developing rapidly in Central America in the 1980's. The slide-show looks briefly at the roots of Popular Education in the literacy work of Paulo Freire in Brazil in the early 1960's and traces its development through the 1970's in South America. The slide show goes on to situate popular education within the Central American context of the 1980's — focusing on the creativity unleashed in popular education programs in Nicaragua such as the literacy campaign, the adult education program, and the health campaigns. The slide show illustrates the characteristics of popular education methodology, and visually draws on a variety of workshop experiences in the region. Canadians, as the show suggests, have a good deal to learn from this creative experience.

Women in Nicaragua — 1983

18 minutes

The slide show describes the situation faced by Nicaraguan women under the Somoza dictatorship and their role in the struggle to overthrow Somoza. Then, using specific examples such as family legislation, daycare, the organization of a union of domestic employees, and women in the AMCASA factory, the show examines some of the gains made since the victory by the women of Nicaragua, and some of the problems still to be faced. The slide show concludes by situating the importance of the gains made by Nicaraguan women in the Central American context.

Guatemala's Nightmare — 1983
12 minutes
Canadian entertainers, Bruce Cockburn and Nancy White, visited Guatemalan refugee camps in Mexico in February 1983 on an OXFAM sponsored tour. This slide-tape production shows what they saw in the camps while also explaining why so many Guatemalans have been forced to flee their country. Refugees tell their own story through a series of interviews included in this show. Music includes Bruce Cockburn's song 'Tropic Moon' which he donated for use in this audio-visual, as well as traditional marimba music and lyrics from a song by Michael Behnan.

Working People in Central America — 1983
26 minutes
This slide-tape production looks at the lives of working people in three Central American countries: Nicaragua, El Salvador and Guatemala. The historical context to the present day realities workers face in each of the countries is outlined, and the successes and setbacks currently being experienced are explored through specific case studies. The rapid growth of working class organizations in Nicaragua and the problems they are creatively addressing is contrasted to the uphill fight of trade unionists and unorganized workers faced with massive repression by the military in Guatemala and El Salvador. Suggestions for ways in which Canadian workers can help working people in Central America in their efforts to organize and fight for social justice are outlined.

Earlier Titles
Guatemala Vencera (Guatemala will win) 1981
24 minutes
(Distributed through DEC and IDERA)
Adelante Nicaragua 1980
25 minutes
(Distributed by DEC and IDERA)

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(ii) Ongoing up-to-date information and further reading

Central America Update — 6 issues per year.
Provides up-to-date and incisive analysis of developments in Central America on a bi-monthly basis. A joint publication of the Latin American Working Group and the Jesuit Centre for Social Faith and Justice.
Order from: CAU, P.O. Box 2207, Station P. Toronto, Ontario, M5S 2T2

Latin American Working Group
LAWG has a newsletter, sells the latest books on Central America and has excellent file and periodical material. They could be contacted for their latest publications list or for advice in sorting through the many titles available. They can also help you contact a Central American Solidarity Group in your area.
Address: P.O. Box 2207, Station P. Toronto, Ontario. M5S 2T2

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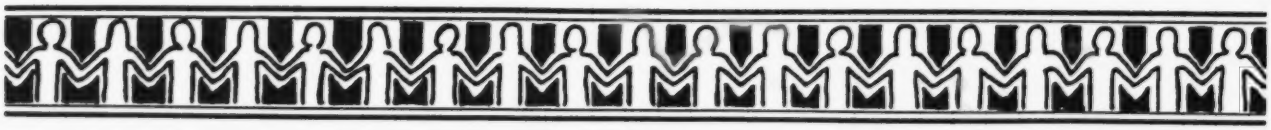
D. Canadian Equivalents and More Comprehensive Bibliographies

There is a wealth of material on group exercises, training methods etc. We would suggest writing to:
The Participatory Research Group (PRG)
386 Bloor St. West,
Toronto, Ontario.
M5S 1X4

NEW RELEASE

Ah-hah! A New Approach to Popular Education describes the educational principles and techniques developed by GATT-Fly over eight years of practice. The seminars use the device of drawing a picture of the world as it is experienced by seminar participants. Starting with a particular situation, the picture grows to illustrate the connections between personal lives and broader social and economic structures. This book will be of interest to any organization, group, adult educator or teacher who wants to learn the fundamentals of this approach.
Published by: *Between the Lines*, Toronto, 1983.



A NEW WEAVE: Popular Education in Canada and Central America

by: Rick Arnold
Deborah Barndt
Bev Burke

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POPULAR EDUCATION IN CENTRAL AMERICA

A companion audio-visual for this booklet

1983 Slide-tape production
16 minutes
produced by Bev Burke and Rick Arnold

This fast moving slide show looks at an educational movement called *Popular Education* which is developing rapidly in Central America in the 1980's. The slide show looks briefly at the roots of popular education in the literacy work of Paulo Freire in Brazil in the early 1960's and traces its development through the 1970's in South America. The slide show goes on to situate popular education within the Central American context of the 1980s — focusing on the creativity unleashed in popular education programs in Nicaragua such as the literacy campaign, the adult education program and the health campaigns. The slide show illustrates the characteristics of popular education methodology, and visually draws on a variety of workshop experiences in the region. Canadians, as the show suggests, have a good deal to learn from this creative educational experience.

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